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# TABLE OF CONTENTS

<b>I. CONVENTION KEY-NOTES</b>	<b>PAGE</b>
Southeastern Arts Association President's Address, <i>Wanda L Wheeler</i>	7
The Arts A Neglected Phase of Education, <i>Charles W Knudson</i>	9
Education Through Activity Outcomes of Freedom, <i>Ullen Whitney Leavell</i>	14
<b>II. THE NEEDS AS I SEE THEM</b>	
In the Education of Art Teachers, <i>Maude L Chambers</i>	20
In Art Education, <i>Mrs Jane S Barnhardt</i>	24
In Art Education, <i>Martha Louise Smith</i>	26
How They Can Be Met, <i>Juanita McDougald</i>	28
In the Elementary School, <i>Elizabeth Slocum</i>	33
In the Secondary School, <i>Elmer W Christy</i>	36
The Elementary School—Summary, <i>Harriett Cantrall</i>	37
The Secondary School—Summary, <i>Mrs Bernice V Setzer</i>	38
<b>III. PROGRESSIVE THOUGHTS AND PROJECTS</b>	
Art in the Progressive Education Conference, <i>Felix Payant</i>	39
The Federal Art Project and the Community, <i>Thomas C Parker</i>	42
The Owatonna Art Education Project, <i>Edwin Ziegfeld</i>	54
<b>IV. ACTIVITY PROGRAMS</b>	
A Craft Program for the Elementary School, <i>Carl L Hamburger</i>	59
The Teacher and the Activity, <i>L T Smith</i>	61
<b>V. CONSUMER EDUCATION</b>	
Training Students to Be Art Consumers, <i>Mrs Mary Polson Charlton</i>	65
Home Planning As An Industrial Arts Unit, <i>G H Hargitt</i>	70
<b>VI. COOPERATION IN AND OUT OF SCHOOL</b>	
Cooperative Activities in the Arts, <i>Elmer W Christy</i>	76
Cooperative Ventures in Industrial Arts, <i>J J Ray</i>	83
<b>VII. SPECIAL FUNCTIONS</b>	
Art Museum Work With Children— <i>Thomas Munro</i>	89
<b>VIII. PROFESSIONAL CONSIDERATIONS</b>	
Professional Education in the Arts, <i>Laura E Blackshear</i>	97
So Too Does It Receive, <i>Beatrice L Harrison</i>	99
<b>IX. TRENDS IN DESIGN</b>	
The Development of Styling in America, <i>Mary Jean McKimmon</i>	103
Recent Trends in House Design, <i>Mabel Russell</i>	110
A New Departure in the Teaching of Textile Designing, <i>Betty Emley</i>	116
Costume Designing in the Hinterland, <i>Josephine Lurie Jessup</i>	118
Design for Industrial Arts Made Easier, <i>Harry E Wood</i>	122
<b>X. MARIONETTES</b>	
Puppet and Marionette Making and Play Production, <i>Paul McPharlin</i>	131
Marionette Plays and Construction for Children, <i>Gladys Bunn</i>	136
<b>XI. HOBBIES AND CRAFTS</b>	
Riding Hobbies for Profit and Joy, <i>Karl S. Bolander</i>	139
Handicrafts, <i>Clementine Douglas</i>	144
Art Activities for Anyone and Everyone, <i>Joseph K Boltz</i>	147
<b>XII. APPENDICES</b>	
A Federated Council on Art Education Memorandum on the New National Organization, <i>Alfred G Pelikan</i>	150
B. The Seventh International Art Congress in Brussels, <i>Alfred G Pelikan, Chairman, American Delegation</i>	155
C. The Seventh International Art Congress in Brussels, <i>Jane Betsey Welling, Official Representative, Western Arts Association</i>	159



## I. CONVENTION KEYNOTES

### SOUTHEASTERN ARTS ASSOCIATION PRESIDENT'S ADDRESS

WANDA L WHEELER

*Director of Art Education, Knoxville, Tennessee*

To the members of the WESTERN ARTS ASSOCIATION I wish to extend the most cordial greetings from the nine Southeastern States forming the SOUTHEASTERN ARTS ASSOCIATION North Carolina, South Carolina, Virginia, Tennessee, Alabama, Georgia, Louisiana, Mississippi, and Florida

Holding the position that I do in connection with this Association does not give me any greater privileges than other presidents have had, but I do think that this particular year's service has given me an additional privilege and pleasure that has not come to previous officers, namely, that of welcoming to our Southland this great body of people from Western Sections who are leaders, thinkers, workers in the field of the Arts. So, it is with much pride that I say to you in the traditional old Southern Custom, "We're *mighty* glad you've come"

When the first draft of the program was made out Mr Moore and I were scheduled for a "Greeting" By the time the second draft was arranged, the "Greeting" had been changed to "The President's Message," and now in this final edition of the official program I see we are scheduled for an "Address"

The word "Address" rather frightens me for I have not prepared an address, nor could I deliver one if I had I would much rather have you think of my remarks in terms of a greeting, or perhaps a message, for in thinking over just what I might say to you, my mind has dwelt upon the fact that more states will be represented in this meeting than has ever before been represented in any meeting of the various Arts associations, and, for the next few days, as we come face to face with each other in the conferences, as we listen to the inspiring messages from the many illustrious speakers who are scheduled to appear on our programs, as we study with interest the exhibits assembled from the many states throughout both associations, as we make our social contacts and revel in the delightful activities that have been planned for us by the local committees and the gracious people of Nashville, it will not seem possible that we come from such different places, so great will be our common interest

The late beloved Rudyard Kipling has said that,

"East is East, and West is West, and never the twain shall meet  
but he goes on to say that



" there is neither East nor West, Border, nor Breed, nor Birth  
When two strong men stand face to face, though they come from the  
ends of the earth "

May we not use that thought regarding the West and the Southeast, as we meet together here from different parts of our country to consider the problems in our field of education? For truly, there is neither East nor West, North nor South, when teachers of the youth of our country stand face to face with the same problems, the same ambitions and longings in their hearts for the boys and girls, the young men and young women who come to them for instruction

America as a nation has long since outgrown her policy of isolation. She is only a few hours away from the most distant countries and is within speaking distance of all lands. Science and invention, and may I add the Arts have made possible similar living conditions for all. We have mutual interests in all of the great world issues. Then isn't it about time the sections within our nation abandoned their isolation and learned more of each other?

We do read about each other in the papers and in the educational magazines, but even then we so often get wrong impressions. Recently there came a letter addressed to the English Department of one of the Knoxville junior high schools, requesting that letters be exchanged. It began "Dear Hillbillies Since the Tennessee Valley Authority began to operate in your section of the country, we have been scanning newspaper reports about your customs and manner of living. . . ." (It sounded for all the world as if the Tennessee Valley Authority might be an activity somewhere in the country of the Hottentots.) It went on to ask numerous questions relative to the type of dress, living conditions, type of schools, and if it were true that they rode horseback to school and if the teachers had to have degrees. . . . I can assure you that the letter was duly answered, and that each question was dealt with in minute detail. After all, it takes a personal contact to be able to understand different parts of our country, and this convention offers just that to those who are seeking different methods and new ways of solving problems in our field of education.

And now, a word about those problems. You have many problems that would not be ours, and we have many that would in no respect be yours, but I feel that the really big issues are the same. For instance, this problem of securing the interest of the general public concerning the Arts in the curriculum of our schools and colleges. To a large extent we have been successful with this problem, thanks to the training that has been given to the younger generation.

The parents of a greater part of our students are now interested in the Art programs because they have been made to see and realize what it is doing for their boys and girls. Business has been revolutionized by the advent of the Arts into the commercial world. Beauty of line, form

and color is today one of the most powerful forces in industry. The public, even the taxpayer, if you please, will no longer stand for the erection of haphazard, ugly buildings. Compare these conditions with those of ten or twelve years ago, and we see great progress.

*But*, I feel that one of the greatest problems is just a little closer within the educational family, and it needs our attention just as much as that of enlisting public interest, if not more. It is the problem of securing a truer understanding and appreciation of the Arts on the part of state heads of education and college and university officials. We need more college presidents supporting the Arts. We need more superintendents and principals in favor of expanded Art programs, but more than that we need to find a way to make teachers of other subjects of the school curriculum realize how much they depend upon Art for the illumination and motivation of their particular subject. There are still many teachers of general academic subjects in our section and in yours who do not see the Arts as necessary phases of education. This problem along with many others will be ours to consider while we spend these three days together.

And so, again, we're glad you've come. The SOUTHEASTERN ARTS ASSOCIATION is grateful for this opportunity of knowing you. Contacts will be made and privileges will be enjoyed that could not have been possible without this combined meeting of the two associations.

We hope that members from the Western sections will carry back into their communities the same spirit which we feel we have caught in anticipation of this meeting, namely, a more sincere desire to enrich the lives of American youth by providing a more thorough education in the Arts.

## THE ARTS: A NEGLECTED PHASE OF EDUCATION

CHARLES W. KNUDSON

*Professor of Secondary Education, Peabody College, Nashville, Tenn.*

The statement that the Arts have a significant place in the training of American youth is accepted by educational theorists and practitioners alike. The place of the Arts in social life is so pronounced that it would be difficult to find one who would argue seriously against generous inclusion of work in the Arts in the curricula of our public schools. Yet it is the thesis of the present writer that the Arts are given far less attention in the curricula of public schools than their importance would seem to demand. My purpose will be to define some of the reasons for this inconsistency and to indicate some of the means that may be used to improve a situation that is so completely out of harmony with educational theory and with certain common-sense con-

siderations, it, indeed, there is any significant distinction that should be made between them

For the last quarter of a century, curriculum revision has occupied an increasingly prominent place in the thinking of American educators. Attempts to revise the courses of study of school systems even on state-wide bases have caused thousands of teachers and administrators to occupy themselves with curriculum problems. Chief among the changes in educational thinking that have accompanied these efforts is the wide acceptance of a broadened concept of the meaning of the curriculum. There has been a pronounced movement from a concept of the curriculum as subject-matter with values peculiar to itself to a concept of the curriculum as consisting of the experiences in which learners engage in becoming whatever it is that they do become. This change has not meant that educators have discarded a belief that the school is an agency to aid individuals in achieving the Good Life, but rather that the Good Life is to be achieved by paying more attention to the learner in the process of normal experiencing as he attempts to realize his needs. The needs of the learner are conditioned by wholesome contacts with an enriched environment which is to an important extent a controlled environment. The controls of such enriched environment, however, are based on considerations of child growth and development as well as on social considerations, and increasingly less emphasis is placed on subject-matter for its own sake. The modern curriculum maker, therefore, considers a course of study not as a prearranged, compartmentalized organization of subject-matter, but more as a guide to child growth and development. This is not to say that subject-matter has no place in the newer curricula, but rather that subject-matter has come to occupy a different and, many persons believe, a more influential place in the school. The swing away from the older concept represents a belief in the school as an increasingly important agency for the guidance of learners both for their own good and the good of the changing society of which they are members. In short, the efforts to revise curricula more in accordance with the facts of child development and a dynamic philosophy of education represent a swing away from the belief that a child's education is obtained in school to the belief that his really worth-while learning has been obtained outside of school.

Despite this important shift in emphasis in educational theory which has been mentioned only briefly, the actual changes in the school reflect this shift in emphasis only partially. The reasons for the discrepancy between theory and practice are not difficult to understand. The influence of old patterns of behavior as they operate in the lives of teachers and administrators is responsible for a good deal of the lag in practice. It is not easy to escape their influence. Many of the old patterns are closely connected to attitudes that are traditionally quite

respectable and therefore not to be waived lightly. Teachers in training for the most part have been subjected to very little teaching that is cast according to any other than old patterns. They lack confidence in their ability to put a changed concept of the curriculum into practice. Even though they read an account of such an attempt as described in *The Dewey School*, they fail to acquire a conviction that such an educational venture is possible except in a particularly favorable and almost unique environment. The originality, inventiveness, initiative, and experimental-mindedness so necessary with a school program that conforms to modern educational theory are not acquired by the laying on of hands. Unfortunately for the teacher in training, these qualities are likely to be stifled.

A second reason for a failure to move more closely in accord with modern theory is to be found in the paucity of evidence that the new proposals are more productive of favorable results than were the older practices. Often there has been a lack of critical-mindedness on the part of some of the noisiest exponents of a new deal in curriculum making. These lusty enthusiasts have been unwilling to evaluate the results of their efforts except in terms of their own wishful thinking. Their arguments for change are too often in the nature of an *argumentum ad hominem*. Fortunately this lack of critical-mindedness is disappearing. The scientific attitude is displacing the evangelistic zeal with which they approached their work. The evidence they have produced cannot longer be ignored. Other factors that have retarded the changes that apparently should be made in curricula may be mentioned, such as community self-satisfaction, teacher inertia, and administrative indifference and hostility, but at the present the influence of such factors is less pronounced than those mentioned previously.

We continue to speak of curriculum experiences in terms, for example, of language activities, social activities, play activities, construction activities and activities in the Arts. By a process which is in the main conventional we then begin to think of curricula in terms of English, the social studies, the extracurriculum, the Fine Arts, the Practical Arts, and so forth. So strong is the effect of old habits of speech and thinking that before we know it we are back again at the place from which we sought to depart, and we have a curriculum again conceived as so many hours of English, history, Latin, wood-working, and so forth. The daily program of the child is then arranged according to a compromise between conflicting claims. A period is even provided which is called an "activity period," as though we were making a severe distinction between what goes on in an activity period and whatever it is that goes on in English or mathematics. We fail to grasp the significance of the hypothesis that "life itself, especially those occupations and associations which serve man's chief needs, should furnish the ground experience for the education of children."

Time allotment is decided upon in terms of the assumed educational values of subjects, in terms of average time allotment over a wide area, in terms of the respectability that attaches to a given subject in the community, yes, even in terms of the number of teachers who are teaching in a given field in a particular school, and who, therefore, act as an agency for weighting traditional and conventional factors. It can hardly be expected that the Arts will fare well in such a setting.

It is necessary to point out a distinction between the term "Art" as referring to such fields as painting or music and "the Arts," which includes much more. This distinction appears to those who are informed in the fields of the Arts as an elaboration of the obvious, and for this reason will not be discussed here. The only reason for mentioning the distinction at this juncture is to emphasize the point that when the public at large thinks of anything connected with Art, it has reference to something that has an existence only in museums and to something that is related to life in only the remotest manner. If the Arts group wants the public to believe something else, I must, in candor, suggest that it is part of its job to educate the public to a different belief. No better reference can be found by which you may establish a basis for your platform than John Dewey's book, *Art as Experience*. If you need something more practical in so far as concrete illustrations are concerned, *The Arts in American Life* by R. L. Duffus and Frederick J. Keppel will be convincing. The Arts have so much to contribute to enhanced understanding and appreciation of the ordinary individual's environment, so much promise in the way of outlets for man's normal, healthy desires and aspirations, that they assuredly deserve a place in the curriculum of the modern school. Do they have the place they justly deserve at the present time?

The information that has been drawn upon for an answer to this question is principally from three sources: (1) *The National Survey of the Education of Teachers*, (2) *The National Survey of Secondary Education*, and (3) *The Biennial Survey of Education (1928-1930)* published by the United States Office of Education. Evidence from the first source is admittedly of an indirect nature, but its implications are clear. Let us consider first the nature and extent of training in the Arts as revealed in the transcripts of the records of prospective high-school teachers. These will afford evidence regarding the nature of the general education of teachers in the high school. Remember that these teachers have recently begun to teach in high schools, where, if work in the Arts is offered, they will be, or should be, in a position to work with the teachers in the Arts fields. Their transcripts show that in their high-school training about 1.5 per cent of all their work was taken in the Arts, mainly music and Fine Arts. This training was followed in the college or university by some work in the Arts fields, principally music and the Fine Arts, which amounted to about 2.3 per cent of all

the college work taken. Keep in mind the fact that in good teaching, emphasis is placed upon the importance of correlating work in the various fields which the pupil studies, and the fact that an increasing number of teachers are offering work organized around large units or problems. How well prepared are these teachers with a smattering of work in music and the Fine Arts to cooperate intelligently with other teachers so as to introduce children to the manifold aspects of the Arts in social life? The answer seems to be fairly obvious. Perhaps it may be assumed that all responsibility for correlating work in the high school is the work of the teacher of Art. The findings of *The National Survey of the Education of Teachers* indicate that such an assumption is untenable, because when specialization occurs in the training of the Art teacher, there is a tendency to make such specialization at the expense of general education. Such teachers are not trained to cooperate to the end that work in the Arts and in other fields may be well correlated.

*The National Survey of Secondary Education* was a study of selected schools. Practices revealed through this study are better than for the country as a whole. The findings of this survey indicate that as far as the high school is concerned, a curriculum in "the Arts" is as yet far from an acceptable idea. The practice is to conceive work in the Arts as consisting of music, Art (principally drawing), and Industrial Arts, the greater amount of the last named being designated by the out-of-date term "manual training." The courses of study that were available in even the better secondary schools, except in unusual instances, reveal that the objectives, the selection of subject-matter, and time allotment to different topics have not been based on careful study. Respecting Art Education, the report on *Instruction in Music and Art* states that "Art Education has not kept abreast with other subjects in secondary education in scientific investigation. There is need, on the part of Art teachers, for tolerance and understanding of research and for cooperation with trained investigators who have done much to improve the curriculum in other fields. . . Research is needed to determine the extent to which Art functions in life in order that there may be developed a curriculum to replace or supplement the present one."

Director Royal B. Farnum prepared the section on Art Education in *The Biennial Survey of Education (1928-1930)*, which he prefaces with the statement that Art Education had never been on as firm footing as it was at that time. His subsequent discussion does not convey to the reader the conviction that all is well with Art Education, though he does give evidence that leaders in the Arts fields are cognizant of many of the shortcomings of the offerings in these fields and evidence of a growing consciousness of the importance of more attention to the Arts in elementary- and secondary-school curricula.

There is little point in mentioning the fact that the Arts are neglected in our school curricula and that our teachers are inadequately trained to make the most of the educational opportunities that reside in the Arts unless something of a constructive nature is suggested. Therefore the following suggestions are made for improving the situation prevailing in the Arts fields. The first is that educational leaders, principally through the institutions of higher learning, give serious attention to the provision of curricula for the training of teachers that do two things: (1) Provide the Arts teacher with an opportunity to acquire a breadth of general training that will enable him to cooperate effectively with teachers in other fields, and (2) provide the teacher in fields other than Arts with an opportunity to become acquainted with the educational possibilities that reside within the Arts fields.

The second recommendation is that in a field as undeveloped as education in the Arts is at the present time there is an opportunity to begin an attack on curriculum and teaching problems on an experimental basis. There is less of the conventional to interfere with the inauguration of experimental procedures in teaching in the Arts. There is more of an opportunity to incorporate new ideas.

A third recommendation is that teachers in service begin at once to inform themselves regarding the educational possibilities in the undeveloped fields of education in the Arts, and that they attempt to incorporate their thinking in the teaching they are doing now. There is need for an open mind. A field of educational endeavor as new to educators as the one we are discussing requires that our plans for work in the Arts should be regarded as working hypotheses which we will test in a human laboratory—the public school. To test an hypothesis means that we must be familiar with the techniques of experimental research and be able to use them critically. No field offers the challenge of the Arts field. Effort in no other field is so promising of salutary results.

## EDUCATION THROUGH ACTIVITY—SOME OUTCOMES OF FREEDOM IN THE CLASSROOM

ULLFN WHITNEY LEAVELL

*Professor of Education, Peabody College, Nashville, Tennessee*

I believe we can assume that the ultimate aim of education is the development of personality, broadly defined, which is developed by emulation and creative activity. Both demand activity on the expression or reaction side. Every activity is an activity of the whole personality. We cannot divorce the relationship of the so-called "mind" and the so-called "body." Unfortunately, the development of techniques employing manual or creative activities in school, which have

become increasingly common in recent years, has tended to emphasize the physical activity of the individual at the expense of the mental

On the impression side, education premises its procedure on (a) stimulation, (b) interests, (c) needs, and (d) purposes. On the expression side, education premises its procedure on (a) planning, (b) executing, and (c) evaluating. Stimulation leads to interest, interest to activity, activity to experience, and experience to knowledge or understanding. From an educational point of view, there is a selective arrangement of stimulating leads into certain activities which give to education a peculiar economy.

When looked at from the standpoint of methodology of instruction, the activity may be said to be a unitary sample of actual child living as nearly complete, natural, and free as school conditions will permit. The outstanding and most significant concept now functioning in relation to activity in education is that of a new freedom that is granted both pupil and teacher in the classroom. This is now seen to bring about a release of the powers of the pupil with a resultant new spirit among school children. We refer here, of course, to *controlled* freedom. Somewhere between tyranny and license we may find the golden mean on which to base educative processes.

When liberty to grow through activity is substituted for the development of memorizing skill or other prosaic objectives, then the emphasis is shifted from teaching on the part of the teacher to learning on the part of the pupil through his own experiences, investigation, and experimentation. Growth through natural avenues of expression is substituted for the acquisition of specific skills under the impact of discipline of the teacher upon the will of a begrudging pupil. In such a scheme the child is put into an environment which will stimulate his all-round development, and the teacher is just one of the influences—naturally an important one—of that environment.

What is implied in this point of view regarding freedom in educative activity? There are five factors in the resulting complementary pupil-teacher relationship which will be discussed briefly below, along with the complementary phases of the educative procedures to be established. As the pupil cannot grow wholesomely without guidance, the teacher stimulates and assists in evaluating the pupil's activities and achievements.

**STIMULATION AND INTEREST** The factor of first importance in an educative activity that involves freedom is that of interest on the part of the child. The teacher's complementary function here is that of *stimulation*.

The word "interest" itself comes to us through the French *interesse*—meaning "to be between." When broken into its Latin derivatives, "interest" gives us a sound point of view with regard to the function of this concept in relation to the educator and the pupil. That which



is *between* the child and any enriching and active experience is nothing more than the degree of interest and resulting purpose which he has developed in a specific situation. The teacher stimulates the interests of the pupil along lines of activity which will be of value, to him, which involves some understanding of the child's powers, past experiences, appreciations, and degree of socialization.

An interest in any situation is a drive to action. This connection between the individual's present experience and capacity and some object or concept in his environment furnishes the motive that leads to activity. Dewey says that interests are the signs and symptoms of growing power. They represent dawning capacities. "These interests are to be observed as showing the state of development which the child has reached. They prophesy the stage upon which he is about to enter.

To repress interest is to substitute the adult for the child and so to weaken intellectual curiosity and alertness, and to suppress initiative.

The interest is always the sign of some power below the surface (some potentially enriching experience), the important thing is to discover this power."

Complementary to the interests of children stands the stimulation of the teacher. As a part of the environment of the child, the teacher introduces stimulations through every possible means to challenge the interest of the child. No teacher can reason soundly that it is her responsibility to make any group of children learn any specific content at any specific time arbitrarily determined by the teacher's convenience or a blanket course of study. The teacher has the eternal problem of stimulating the child in terms of his inherent capacities and past experiences to the greatest possible outreach. Accordingly, he finds as a task of utmost importance that of constant and careful observation of acts and expressions which betray the interests and reveal possible achievements on the part of the child. With these as a key, the teacher unlocks new worlds to the pupil for exploration and discovery.

**ACTIVITY AND EXPERIENCE** The second concept is that of overt *activity* on the part of the pupil with its complementary outcome, the enrichment of *experience*. Teachers have too long committed the error of failure to employ physical activity in learning. Prior to the establishment of concepts in any realm of experience, the most vital and the most practical method of teaching is by stimulation to overt activity in relation to physical objects which establish and tend to make permanent such concepts. Let us take a simple illustration. The child in the nursery school gains an appreciation of the word *many* through the collecting of many leaves, seeing many people, and by counting or looking at these objects. So also, the beginning student in science has practical laboratory experience with material things. It is inconceivable from a practical point of view to take a child into a school room after five or six years of *active* experience and varied contacts with *physical*

things and expect him to transform his entire approach and methodology of learning immediately. When a boy of seven runs off to play Indian, he is doing far more than simply playing. With his hands he builds a wigwam, while with his imagination he builds a fantasy world in which he is the central figure—a red Indian in mind, body, and soul. The experience then, which the teacher wants the pupil to acquire through an activity is the stimulation to action in the realm of his interests. The experience thus gained by the pupil may lead to greater depth of insight into the world in which he lives, and the extension of the child's horizon of appreciative understanding may be realized.

The progress of man in all important fields depends upon the natural resources of human nature and upon the possibility of appeal to the individual for his highest development through activity in a field of his natural interests. Is there any wonder, therefore, that one may become enthusiastic regarding the new energy which may be released in the next generation if we base our education largely upon stimulation through interests. Thus we see the supreme task of the teacher. Freedom in education is not a vague ideal desire. Freedom means something very real, namely, the opportunity to do the things one thinks to be worth doing after the wholesome stimulation of interests, and resulting broad explorational experiences.

**RESPONSIBILITY AND ORDERLINESS OF LIVING** The next functional concept which is implied in the term "freedom in education" is that of *responsibility* on the part of the child for his conduct and his relationship to the society in which he moves. When sensitivity concerning such responsibility is developed, both individuals and groups order their lives according to wholesome patterns of conduct. *Orderliness of living* is the result, and this is the teacher's objective. We find that the incorrigible child becomes a social citizen when responsibility is placed upon him to see to it that the practices of which he has been guilty do not occur in the social group. A well-ordered society cannot be consummated until the individual members have well-ordered lives in relation to the responsibilities which they should individually see and feel.

If education involves "freeing the life processes" of an individual, the responsibility for freeing all the capacities and potentialities of the individual must be recognized by pupil and teacher alike. This cannot be done for the child in a day, but a growing sense of responsibility makes him more and more free. Responsibility in social living is like the motor of an automobile. We use it both to motivate the vehicle and also to brake its speed. It brings orderliness into situations which are potentially self-destructive. The great need in education is to use responsibility on the constructive side.

Why is a sense of responsibility more essential in the individual today than ever before? Because the mechanization of life has brought

individuals into close proximity physically and a high degree of interdependence socially. No individual could live completely to himself in the modern world. It is no longer possible for nations to isolate themselves. The Great Wall of China looks like a knotted thread to the aviator today. While each personality should be stimulated to discover for himself the highest and richest expression of *individuality* yet achieved, he must learn to do this *among other human beings*. And this social relationship involves the development of a sense of responsibility to those with whom one lives. This is equally true in relation to individuals, communities, states and nations. Orderliness of the individual within a well-ordered society will come only when mutual responsibility is realized and narrow selfishness, violence, and force are outlawed.

**GUIDANCE AND THE DEVELOPMENT OF PURPOSE** Another characteristic which is implied in the concept of freedom in education is that of *purpose* in activity, or purposefulness in conduct. It is in relation to purpose in activity that the teacher has the supreme opportunity to *guide* and *evaluate* the pupil's growth and progress and prepares him to evaluate his own. Purpose vitalizes interests, organizes activity into logically sequential acts, and produces growth and enrichment of experience. Any act without a purposeful basis is mechanical and deadening rather than stimulating to the child. Dewey says, "The developing course of action, whose end conditions are perceived, is the unity which holds together what are often divided into an independent mind on one side and an independent world of objects and facts on the other."

Briefly stated, the psychological basis for purposeful activity is this: The behavior of all living organisms is initiated by a disturbance or irritation. The most obvious source of disturbance is found in physical needs. The highest form of action is that which is consciously set in motion in relation to specific values. This we call *purpose*.

Purpose is the basic determinant of the ultimate value of any activity. No other characteristic of freedom in education has been sinned against so outrageously. If the school stimulates the child to action by the use of stimuli not found in actual life situations, the individual is not being aided in successful living in out-of-school experience. Notably do we find irrelevant rewards in handwriting, arithmetic, spelling, and conduct situations. The individual who has been given special privileges in school because of good conduct will find no such reward in actual life, and missing the cue to proper conduct, will likely fail in crises. As Caswell and Campbell say, "Obviously, if the school employs stimuli that the child will not find in the new situations he meets in life, his behavior in the new situations *cannot be modified by experiences he has had in school*. Furthermore, unless the school provides him opportunity to meet many new situations under guidance, the possibility is small that he will be able to recognize the

elements in new relationships or to plan a satisfactory method of acting ”

Purpose gives to an activity an ethical quality which is not otherwise gained. The right of choice and the responsibility of making good choices are inherent when the learner is stimulated to evaluate his activities in terms of valid standards. This leads further to a habit of critical enquiry which is characteristic only of the educated individual.

Freedom of the child to develop purposes in relation to activities gives to him the responsibility of working out his own salvation and of realizing values that are meaningful to him. This point of view means the literal abandonment of the notion that there are certain subjects which in and of themselves constitute education. On the other hand it means that the child is an individual with powers of choice and the ability to select values. It means that the pupil in the schools is also a member of his community and that he may purposefully proceed under proper guidance to an adequate adjustment.

CREATIVITY AND ENTHUSIASM. A final characteristic of freedom in education is a *creative spirit* on the part of the pupil and one of *enthusiasm and encouragement* on the part of the teacher. An attitude of freedom pervading a classroom is the only proper environment for creative activity. The spirit of freedom guarantees to each member of the group the privilege of expressing convictions and questions without fear of penalty or criticism. One finds here mutual participation in the determination of activities and mutual regard for criticism, both positive and negative.

The teacher as a guide and counsellor is conscious of latent powers in the pupils and is constantly catching up their incipient ideas in order to throw them back with the stimulus of her recognition of their merit. Her job is to hold up before the group the best possibilities suggested so that, in the eagerness of each child to present his idea or his criticism, the most worthwhile possibilities will be reached. The sincere belief by the teacher that each child is capable of a high type of work is the secret of creative accomplishment. Children will nearly always accomplish in proportion to the confidence which is inspired by their leader and associates.

SUMMARY AND CONCLUSION. This paper has pointed out five important factors involved in the complementary pupil-teacher relationship which obtains when the school program is based on activities, with considerable freedom for pupils in their classroom work. (1) *stimulation* of pupil by teacher in following up the former's *interests* and in the development of new and worthwhile interests, (2) resulting *activity* on the part of the pupil, leading to enrichment of *experience* concerning his environment; (3) growing largely out of the first two, the development of *social responsibility* on the part of the child and consequent *orderliness of living*; (4) development of *purposeful* con-

duct in the child under the *guidance* of the teacher, with concomitant growth of the child's ability to evaluate his own achievements, (5) fostering of the child's *creative* impulses through the *encouragement* and *enthusiasm* of the teacher

In the present paper the writer has stayed within the bounds of the teacher-pupil relationship in the class situation because it is believed that this is fundamental and a prerequisite to the achievement of freedom outside the school. Freedom is a thing of the spirit and must manifest itself first in the lives of individuals and through them ultimately find its interpretation in codes and formal decrees. This means that every teacher has a responsibility to his students to develop in them the ability for independent thinking and the will power to act socially at all times. This must be so even if they are led to vastly different views from those which the teacher holds. If the teacher has faith in the intelligence of mankind, he must hold to this position.

## II. THE NEEDS AS I SEE THEM

### WHAT THE NEEDS ARE AS I SEE THEM IN THE PROFESSIONAL EDUCATION OF ART TEACHERS

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It is easy to surmise that many if not actually all of you have been at times critical or even perturbed by existing conditions in your fields of instruction in the Arts, and that each of you would have welcomed an opportunity to express yourself on the subject, "What the Needs Are as I see Them."

On first consideration it seemed to me a delightful prospect, especially since I was not requested to suggest any means of providing for the needs. However, when I began to consider my subject seriously a multitude of needs presented themselves—out of all proportion to the space allotted in which to discuss them. These were needs in connection with administration, with curriculum, with teacher equipment; with instruction, with class work, with community interests; with criteria of selection of curriculum materials, with a balanced program of studies, with teaching effectively, with provision for individual differences, with understanding of contemporary society, with social, economic, and educational problems; with improvement of attitude of college faculties toward instruction in the Arts, with testing and evaluating results of teaching; with scientific investigation in Art Education, with tolerance and understanding of research, with cooperation

of Art teachers with trained investigators in other fields; with making people Art-desirous as well as Art-conscious. Hence my problem became a matter of selection, and after viewing it from various angles, I have decided to present in the main only those needs which seem to be within the province of the Art teacher's responsibility, and from the standpoint of the professional education of Art teachers.

While these needs appear multifarious, they can be classified as threefold: administrative, instructional, and personal. If you, in checking the needs as they were enumerated, have considered some of them even worn threadbare, you must admit that the members of this group likely represent outstanding performance, and thereby face the responsibility of raising the level of Art instruction by increasing its spread as well as its quality of achievement. Then, too, you will acknowledge that there are times when it becomes necessary to restate our aims and reaffirm our ideals in order to locate our true position. The subject of Dr. Knudsen's paper, "The Arts in the Changing Curriculum: a Neglected Aspect of Education," should be sufficient to make us question our position. Recent surveys of social trends and literature on the status of Art Education seem to show ground for encouragement and hope. However, we are warned that while Art has steadily developed a broader influence as a cultural factor in the curriculum as well as a study of practical value, this influence is not sufficiently widespread or determinate to give any great degree of satisfaction to those of us who are ambitious for Art to function to its utmost.

In making my selection of needs I have taken cognizance, firstly, of the homogeneity of this group, which is somewhat like a family conclave whose members have in common certain goals and ideals as well as troubles and problems, secondly, of two aspects of educational adjustment—the basic unity of subject-matter and the spiritual needs of the individual.

The point of view represented by my selected list of needs is based upon the usually accepted assumptions:

That all teachers should have an understanding of the relation of Art to all aspects of human life, they should have standards of judgment for aesthetic choices that are important to society, and they should have an appreciation of the right of all to enjoy and to create beauty.

That Art is living, growing, manifesting itself in new forms day by day and reflecting the age in which it is developed.

That appreciation, a subjective experience, can be taught, and thereby good standards of judgment can be set up in connection with the needs and pleasures of the individual.

That the Fine Arts exist for all; and that the realization of Art has spiritual value and can provide joy and enrichment of life.

The "Fine Arts" is a term having its source in the snobbish con-

ception, originating in the seventeenth century and prevailing through the eighteenth and nineteenth centuries, of men who looked down on the useful as being socially inferior. Any such differentiation between the useful and the beautiful is founded upon ignorance or a mistaken attitude toward life.

The following needs which on cursory view seem to be largely administrative can be met directly or indirectly by the Art teacher himself.

The need to make Art an integral part of the education of the teachers of this country and thereby safeguard our aesthetic heritage.

The need for the administrator to engage for his Art faculty only those teachers who in addition to being creative artists are well trained in general as well as in Art Education.

The need to realize that the ease with which a schedule can be made should not be the determining factor in providing the right or wrong type of practice teaching in Art.

The need to integrate, segregate, fuse, correlate, coordinate, or do anything else that will help the Art program to function in the life of the individual.

The need to make proper adjustment in subject-matter, methods, time allotment, and activities.

The need to realize that Art Education must be determined by the needs of contemporary life, and that the Arts are an essential part of community life.

The need to provide Art courses for students of other curricula and to furnish Art experiences for all prospective teachers.

The need to realize that inadequate scholarship interferes with the success of practice teaching, and adequate pre-service training for the prospective Art teacher demands a long period of contact with educational problems.

The need to delimit the size of the Art class so that it can function satisfactorily.

The need to bring to students who have no access to museums exhibitions of original works of Art.

The need to bring into closer relation the so called Fine and Practical Arts.

The need to have available for everyone concerned syllabi of professional and subject-matter courses which are being taught concurrently in the teacher-training institution.

The need to recognize the relative responsibilities of the superintendent, patrons, and the Art teacher in the task of providing the pupil with his Art heritage.

The Art teacher perhaps needs to take under consideration certain criticisms that her colleagues and other critics have voiced, such as the idea that Art is esoteric and the habit of perpetuating outworn

formalities, lack of agreement in terminology among Art teachers, ignoring the classroom teacher's problems, lack of a sense of humor; ignorance of child psychology and the needs and interests of children; seeming indifference of Art teachers to present-day pragmatism and to social, economic, and educational trends, failure to realize that Art experience in an integrated program may be just as valuable, if not more so, than under the segregated plan of work

There are some needs and responsibilities that Art teachers have pointed out for themselves, such as

The need to guard against the trend of reaction which is stalking the world today, the need to assume a share of responsibility for character training in the school, the need of an understanding of the relation of self-expression to self-discipline, the need to feel responsible for over-coming indifference to Art, and in helping to convert administrators, subject-matter and critic teachers, patrons, and legislators to recognize the value of Art instruction

The Art teacher needs to know what is taught in the various courses which are clearly related to the subjects that the prospective teacher will teach later, needs to compare conflicting as well as concurring opinions on persistent and pertinent problems in Art Education, needs to realize that artistic physical environment while exceedingly desirable is not enough to develop appreciation, and to realize that Art is valuable in the degree that it has meaning for the student, and can be practically applied

Since there is a paucity of textbook material for Art instruction, there is need for the Art teacher to plan the more carefully, and to keep up with literature in the field of Art

While not underestimating the emotional factor, the Art teacher needs increasingly to place emphasis on science and the intellectual, needs to do research in Art Education and to keep abreast with development in the Art field as well as in that of general education, and needs to employ means of evaluating her own and student's achievement

The Art teacher needs to recognize the importance of imagination, which unfortunately does not lend itself to present methods of measurement, and needs to know the social status of the student and, if possible, the community in which the student will likely teach in order to anticipate the student's Art needs as a teacher in service.

As a final need I will suggest that of being optimistic I would like to remind you that as we are gathered together here to discuss the "needs" rather than the "values" of Art Education. The acceptance of Art into the fold of the curriculum seems consummated, for which we should be duly thankful. We should rejoice that we are not back in the Dark Ages of the nineteen twenties, during which time those of us who were asked to be on local, state, or national programs were



assigned some topic that required us to justify or at least to point out the value of Art, and to endeavor to convince both patrons and educators that Art was worthy of recognition by curriculum-makers. Now that curriculum-makers have recognized Art, it is barely possible that they may need some help and pragmatic guidance in its collocation. And who better than the Art teachers themselves have the prescience to suggest ways and means of determining the scope and function of Art in the curriculum?

I do not claim that all the needs herein stated are easy to supply. But I can venture to assert that they will never be provided for by any person who says that they cannot be met or who hunts for reasons to demonstrate their impracticability. So I leave with you a clarion challenge to select those needs that you consider important and to lay aside any shackling lethargy or fettering trepidation that might prevent your meeting these needs in a way that will provide for practical values and satisfy spiritual aspects of education. Although exponents of differing educational schools of thought are not in accord on some phases of educational philosophy, there seems to be a pleasing concurrence in their acceptance of the idea that the present status of education calls for an emphasis upon spiritual rather than material values. Need I ask this group if there is any richer field in the curriculum in which to develop spiritual values than in the field of the Arts?

## WHAT THE NEEDS ARE AS I SEE THEM

JANE S. BARNHARDT

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A short time ago I had occasion to make a survey of state requirements regarding the status of Art in the curriculum of elementary and high schools, and of the teachers directing the work. This study brought out the following significant facts:

Art was required in elementary schools in twenty-one states; in high schools in eleven states, opportunity given for pupils to elect the subject, if not required, twenty-eight states, trained teachers employed to teach Art in sixteen states, which means that in twelve states Art may be taught by any classroom teacher. Could this happen in any other subject in the curriculum—mathematics, the languages, science, or music?

Art is no longer a detached thing, but a matter of everyday interest, and the elementary classroom teacher should have had in her training period a background of Art appreciation with some knowledge of the progresses of production of Art projects. She should have had something of Art history and knowledge of the folk Art of different countries so that she may correlate Art with other subjects in formulating units of work; and she should be able constructively to criticise her

pupils' work. She should realize that Art is one of the three modes of expression, that it came before the written word, and that if she has had no training in the subject she should avail herself of summer study or evening extension classes as soon as possible.

The great need of the Art teacher, as I see it, is more background development. The time has long since passed when the manipulation of materials and the knowledge of Art principles suffice. In the time of the Renaissance a teacher was a literary man, a scientist, a musician, an engineer, as well as a painter, sculptor, architect, and craftsman. So our Art teacher today must have a background of history, of literature, of science, of music appreciation and so on so that she may interrelate the Arts.

She must have a thorough knowledge of vocations open to students of Art, she must have acquaintance with experts in various vocations and if possible arrange for contacts with students. There seems to be no end to vocations open to a thoroughly trained Art student. So many young people have the idea that teaching or painting are the only vocations open to the artist. Interior-decoration departments are looking for students with a background of Art history and craft history as consultants. Costume design offers great opportunities if one will study the unusual figure and the colors adapted to certain types and personalities. Who is better equipped as a consultant than the trained Art worker? Industrial opportunities were never greater than the present time. The artist with an imagination, with power to adapt himself to unusual situations, can always be sure of a position. The old slogan, "There's always room at the top" is perfectly right. No field is overcrowded for the worker who has the right personality and is expert enough in his work. So the Art teacher must be fitted in the field of vocational guidance. Here too, as everywhere, psychology is very important.

The Art teacher must be a good salesman. She must have personality-plus, and enthusiasm. She must be able to speak convincingly on many phases of the subject. She must be the power in her community to make people Art minded. Women's clubs have become Art-conscious in the last few years. Art lectures and discussions are included in every year's program, and sometimes a whole year's study is based on some phase of Arts or Crafts. When the Art teacher is called upon to help in arranging these programs or to contribute to some phase of the work, either by a lecture or an exhibition, she should be glad to embrace the opportunity.

The Art teacher should be affiliated with the museum or with local exhibitions. She may be of great help to stores in her community in suggesting exhibitions and demonstrations, and her recommendations should be so reliable that it will be accepted.

Occasionally the work of the Art teacher should come before the

public. She should be able to express herself in some phase of Art so that she will be thought of as a creative artist or craftsman as well as an educator.

Students should see their teacher paint or produce a handicraft problem at some time, not only for the direct benefit to all concerned, but because our students are our profession's best advertisers, and students should be given reason and stimulus for praising the teacher and the profession outside of school.

With a rich background of college or university training in appreciation as well as technique, the Art teacher will feel that she is capable in her work, equipped with the broad type of education that is demanded in other professions such as engineering, architecture, medicine, law, theology, and music. She is ready to take her place, meet the demands, and adapt herself to the conditions in a changing world and an enriched curriculum.

## THE NEEDS AS I SEE THEM

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Not so many years ago, after a varied training, I thought that the approved technique in teaching Art was the formalized plan. I had written plans, memorized stimulations, yes, practiced them before a mirror, too, registering approbation, displeasure, scorn, and what not. Imagine my concern when placed in a situation where children's interests were to be met, and integration was the goal. What was I to do with my bag of teaching tricks which contained patterns, plan books, well-thought-out units of work, and other devices? Needless to say, the first year was a rather hectic one with so many adjustments to be made. Eventually the problems, one by one, were solved as pupil purposing developed, and interest in Art grew to a point where a workshop was needed in addition to the regular classroom.

Requests poured in from children who had completed minimum essentials in social science, and who were more than anxious to start some creative work. Our first need was space. The building had not been designed for such an emergency, but after due thought a small section of the partition was knocked out to make an open archway into an adjoining room. A problem, so we anticipated, might be that of discipline, as there was no manner of cutting a direct passage so that I could see both rooms at once. Our consternation was without cause for in practice the children were so concerned with their work that few control problems existed. At present our workshop accommodates as many as thirty or more children, who are excused from various class rooms and added to my regular load. After the class chairman begins the scheduled class, all of the children intermingle, exchanging

ideas, and giving each other help. Visitors who are not familiar with this set-up rather marvel at the mixed ages of the children, and at their numerous and varied activities. After five years of experimentation I am convinced that the integrated program is the only one that results in purposeful activity, and builds character as well.

Vitally important in our integrated program is the need for research material—books, magazines, photographs, maps, charts, graphs, illustrative materials of all types. Collecting these source references has involved time, expense, and thought. The job is a never-ending one in Art, for our needs and interest change with each new term. Most of the visual material in the Art room is kept in heavy envelopes where it is readily accessible, and when not in current use is filed alphabetically in a cabinet. Our Visual Education Department also aids us by lending movies, sound films, slides, dioramas, objects of Art from the museum, and numerous other materials.

With every student needing material for creative work quantities of supplies are required. Our distribution, judiciously planned and purchased, is very generous, and no demands for expenditures are made of the children, though they often supplement our supplies with newspapers, bits of cloth, scraps of wood, and other waste materials.

An essential need in the integrated program is a personnel of well-trained specialists who are capable of working together. Each teacher is considered by the children to be an authority in her line. Besides being an authority in her field, she should be an individual with many interests and a broad cultural background. This may sound like a tremendous demand on an Art teacher with all of her organizations, materials, records, and long hours. Let me assure you, though, that your delight will know no bounds when you see Eugene, an average seventh grade boy, without special stimulation, plan and build a diorama, one side showing a living room of an ancient Egyptian, and the other side showing a living room of the modern city dweller. Imagine your satisfaction with little fourth-grade Walter's model of a home in Switzerland, complete in understanding, even to the rocks on the roof for weight. The specialist's over-time hours in study and research will well recompense him in personal satisfaction and edification, as well as help Mary and John. In everyday life we find industry built on a correlation of specialists' work. Why can not schools be organized efficiently on this same basis?

I believe the most important of all present-day needs in the Art teaching field is understanding and help from the administrators. Where this is lacking the activity program is stopped before it is started. Time schedules should be arranged to permit longer Art periods and fewer classes during the day. Children and teachers are harassed by short working hours that are consumed mostly in taking out and putting away of materials. Red tape in securing hall passes, making of

plans, ordering of supplies—all are very detrimental to the functioning of the integrated program. Elasticity in the administrative set-up is a prime requisite. Conditions of varied activity, noise, and apparent messiness in the Art room should not only be tolerated, but should be indicative that activity work is in full swing. One responsibility of the administrators should be to harmonize conflicts among the personnel, and to help integrate the efforts of all specialists, just as the teachers help to integrate the efforts of the children. The entire school organization should understand the Art situation if the whole is to function well.

Will you not agree with me in summarizing our present-day needs, that we should revise curricula so that other subjects may be enlivened through Art, that we require larger working quarters for our numerous and varied activities, that research materials should be many and appropriate, that Art supplies need not be expensive, but should be ample in quantity, varied, and brought up-to-date? Do you not feel that as specialists we should know not only our field, but as much beyond as possible? Do you not agree that administrators should be made aware of the vitalizing influence that Art can have on the other fields, so they will give us their fullest assistance in establishing the integrated program? These needs must be met if we are to have progressive education. The Arts, as the keystone of education, must be made *dynamic*.

## MEETING ART NEEDS AS I SEE THEM

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In 1934 our State Superintendent of Public Instruction, the late Dr. A. T. Allen, launched an intensive state-wide curriculum-revision program. The Steering Committee, composed of the staff of the Division of Instructional Service and elected representatives of the colleges, universities, teacher-training institutions, and various levels of the public-school system, outlined the general lines of procedure to be found in the publication called "A Guide to Curriculum Procedures." It was decided that the traditional subject matter organization should be followed. The direction of the Art curriculum program was assigned to the speaker.

We selected state central committees in each field. The committee on Art prepared a study outline to be used by teachers in local groups which should elect to concentrate on this phase of curriculum development.

In addition to many other problems, the study outlined called for

a definition of Art terms, a statement of child-development needs which Art activities can satisfy, a statement of community Art needs, and a survey of raw and finished materials for the state as a whole. All teachers and principals in a given system choosing this subject were asked to devote time to this study. This was done under their own elected leadership.

After the preliminary study each teacher was asked to select one or more problems related to child and community needs and work out the best solution she was capable of commanding, this solution or *unit of work* to be sent in written form to the State Central Committee and Summer School laboratory groups which made a study of areas of interests, activities, materials, and outcomes listed by the teachers.

To assist them supplementary mimeographed bulletins were issued from time to time. Questionnaires listing possible needs and possible assets were initiated. Sample illustrations were listed, such as more beautiful parkways, roadsides, home gardens, arrangement of pictures at school and home, the presence of textile and furniture mills, clay, feldspar, soapstone, talc, and many other raw and finished materials. We accepted tentatively the diagrammatic outline of the scope of Art Education as prepared by the Federated Council on Art Education. We prepared an outline of nine subjects which we thought included the various Art fields (sculpture, drawing and painting, lettering and printing, architecture, interior decoration, theater, landscape gardening, Art in industry, costume) and sent these to individual teachers who were willing to experiment to find out what interests and abilities relative to each phase apparently came to the surface at the different age levels, in what connection the interest appeared, and to what extent it was successfully cultivated. Without extra money, with greatly reduced supervisory guidance, our teachers undertook the biggest professional program to which the state administrative staff was ever committed.

From engaging in these activities we have gained much that indicates the needs in Art Education today. We found that the big problems are the same for the administrator, the general classroom teacher, the special teacher of Art, the school patron, and other laymen.

We have been told there is not time in our crowded classes, no money for equipment and supplies, no interest on the part of the community,—that Art is a non-essential. Many teachers and laymen said, "I just don't know anything about Art," "I can't do a thing," "I never studied it in my life," etc. Although we recognized these needs, we concluded that there are other more fundamental ones, which, when met, will tend to supply these.

First, there still exists in more quarters than we like to admit, the conception that Art is something to be hung upon a wall, to be set up in memory of heroic performances, or to be secluded in a museum.

or home of the wealthy. In times of easy money when paper and crayon can be readily provided, so think many, it can be useful in meeting the interests of *young* children!

Second, teachers as a whole are not ready to do Art Education because many of them still lack adequate knowledge and understanding of how children grow, and of the various processes and techniques. They fail to recognize the fact that Art is the everyday solution of an individual, or groups of individuals, in meeting a life need. They are unaware of the certainty that people must and will express an innate urge to make things, to enjoy things.

Third, there exists a general reluctance on the part of those *who know better*, to let go of the time-honored content of certain fields and make place for newer materials.

Fourth, we have great need for fine examples of all phases of Art, especially those which function here and now in addition to those of past cultures.

The units of work and other reports constituted a cross section of present practice in our state. The central committee studied the reports and turned over the best with suggested procedures to a summer-school laboratory course in which the materials were further evaluated and a report compiled and referred to the State Central Committee. In September a very abbreviated report went to the press—the Art material was cut from one hundred thirty pages to twenty-four.

Since the report was so short, it was not possible to give the guidance to processes and techniques which was requested by general classroom teachers, nor was it possible to give much help in curricular Art integrations which constitute the biggest need of the Art teacher. To take care of this situation we have held a series of regional conferences in which the two groups have been brought together to study creative opportunities in school and community life and related resources, processes, and techniques.

I would like for you to see with me the fine way in which teachers and pupils worked. Let us go first to a typical Piedmont town where textile and furniture making constitute main industries in town and farming and pottery in the surrounding areas. In the local schools wood carving and clay modeling had not been a part of the curriculum. Nor were there teachers experienced in these media. One of the classroom teachers decided to experiment with carving. Her own work went to school—a dogwood plaque. At odd moments she whittled away on another. Gradually the boys and girls brought old boxes, nails, pocket-knives, etc. Magazines and other sources were curried for designs. There was not a box in any merchant's store whose days were not numbered. A boy much overgrown for his age produced a carved chest that won first prize in the Annual State Dogwood Festival. His mother

and father work all day in a textile mill Charles is still too young By the end of the year he had collected forty-seven patterns which he planned to use during his summer vacation

This teacher had never had professional recognition She was extremely self-conscious and diffident She had never talked nor been asked to talk in public She apologized for her techniques A well known wood carver talked and demonstrated for one of our conferences He himself was self-taught Since then she and her pupils have exhibited and demonstrated on three different occasions, and she and they are developing into self-confident individuals

A group of children delving into colonial history became enamored of the idea of designing and quilting in the manner of that period They collected and studied patterns and their historical significance Mothers sent in a wonderful supply of scraps of cotton Individuals made designs Finally, an interpretation of "The Twentieth Century," in which the modern concrete road road, the Zeppelin, and submarines were motifs, was the result

In a two-teacher school of a remote swamp area in eastern North Carolina two children clarified their notion of Indian costume with a costume made from a rabbit skin, a few odd carved wooden beads, dyed chicken and bird feathers, with black darning cotton for hair

In western North Carolina where the largest talc mines in the world are located, beautifully simple white marble-like bookends and paper weights came into being in a high-school English class devoting its time to improving the library facilities In one of our best city situations where there were no Art teachers, complete model stages for play settings were brought after hours A group of fourth-grade children from their own carefully planned garden made small corsages to grace the luncheon plates for our guests at the State Exhibit of Creative Art

At a typical rural consolidated school a teacher who knew how to mount and frame pictures, who was adept in the use of crayon and in helping children to discover themselves, taught these simple techniques in her English work, while another teacher who knew modelling and weaving introduced these skills in her history class During examination week children who have finished their tests are excused from attendance These children asked permission to return and work on individual problems in the graphic Arts

In another county where the teachers live in a teacherage, where practically no Art Education had been given to teachers or pupils, young teachers for their nightly cards and gossip substituted pastels, crocheting, knitting, and oils Along with our children's work the Art hobbies of teachers have been exhibited

Very recently a young and diffident principal of mountain heritage "confessed" to me that he had done a great deal of painting, but only one person had been permitted to see any of his work A few days ago



a child in a reading class looked up at me and half whispered, "I wish we could draw I like to draw "

Everywhere I go teachers say, "We haven't anything but *home-made things*, but I wish you would come to see what my children are doing "

In their hearts is found the answer to our question about needs—interests as old as man—the creative urge to make something to use, to make it as beautiful as the materials at hand will permit—the potential artist in every individual, the avenue to an unfolding, developing personality reducing to simple order his own graphic, plastic, dramatic, or poetic reaction to the way he *sees* and *feels* about the life he contacts directly or vicariously This is as true about the superintendent, the principal, the teacher, and the parent as it is of the child

Is more time a need? More materials? More equipment? Not essentially so We need teachers who approach the problem of *fostering child growth*, who are *good examples of Art appreciators with the creative attitude* We need classroom teachers who have *taste and discrimination*, who can *communicate or arouse an enthusiasm for discriminating choices and critical production* They must care for the love of truth inherent in children who have an almost uncanny way of seeing, feeling, giving, and hearing the simple fundamental patterns of life For example, one little girl made a crayon sketch of a big little girl away in the background on a high hill She was looking straight forward at a little house in the immediate foreground The teacher said, "Your house is nearby and should be larger, and the little girl far away should be smaller "

"Oh, no," said the girl "You see, I am the little girl looking at the house, and the house is far away "

Art needs teachers who are *better educated*, who have a broad background of understanding of how man met his needs in the past, who sense the differing needs of *this age*, which, in a cross section, will reflect most of those of the past, much of the present, and perhaps a bit of the future The hand-made quilt is really a present functional need in certain isolated areas of North Carolina In the more frequented places of Southern Appalachia they offer in this tourist age a ready source of income. More than that, the child who engages in original design and actual construction will have a better sense of personal value, of the meaning of the thing. The vacuum cleaner grows handier by the hour. A better dish mop is the hope of every housekeeper. "The song is to the singer and comes back most to him " We must see to it that our children have the opportunity to "sing" in paint, in ink, in dance, in poetry, drama, stone, clay, metal, paper, in all of the media—each in his own way—that each finds at least one in which he is reasonably personally sufficient, in which he knows social approval for once.

Is there a need for more time? Yes, there is need for time in which to allow original ideas to ferment, to be brooded over, to be done in quick experimental sketchy ways or in laboriously crude slow method, to evolve as a finished thing for the *creator*, not for the teacher. The nervous, unsettled, unstable attitude is common to the thwarted creative nature. One professor's wife who is in an Art class has the reputation for being very nervous as a rule. After the Art class, however, a great, exhilarating peace and kindness settle upon her. Renoir painted as his sole relaxation. Degas said painting was to him an absolute necessity.

Does Art cut out time needed for other subjects? On the contrary, it increases the time in other subjects because it allows not only time for the emotional release essential to the integrated experience but it helps toward the clarification of ideas. Moreover, Art is an evidence of integration. A child in the fifth grade designed wall paper in which the motifs were a cactus and a gila monster. He was reading and studying about life in the Southwestern United States. The construction of stage sets clarifies ideas about customs, house furnishings, and costumes of other ages and lands, at the same time giving practice in use of harmonious designs.

Our fundamental need is that we should be on our way in setting aside teacher inhibitions, in releasing teacher resourcefulness and encouraging initiative through offering the teacher herself opportunities for creative living to the end that her personality may be enriched. This can be done with gratifying results *when the administrative set-up is such as to provoke continuous study of the individual, his environment, and the interaction of the two.*

## WHAT THE NEEDS ARE IN ART EDUCATION, AS I SEE THEM, IN THE ELEMENTARY SCHOOL

ELIZABETH SLOCUMB

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America is becoming Art conscious. Witness the numbers of museums that are springing up everywhere. Many people are joining painting classes for new ways of expressing themselves. Laymen's Art clubs, composed of business men, physicians, and the like are making large contributions in the lives of these individuals in recreation and in a wise use of leisure time. It is interesting to know, for example, that a special department of the Metropolitan Museum of Art has been formed to cooperate with industrial designers; and that the Art Institute in Chicago is teaching industrial design in its school. Why has this change come about?

In recent years changes in our social and economic structure have compelled us to pause and consider, and then, as it were, to right about face. In these days of evaluating we have seen that overemphasis has been placed on material success and that we must become cognizant of and develop those things which are eternal, and which do not depend upon fluctuations of the stock market.

A great many people have already become aware of this need and have turned to the Arts. The P W A has helped greatly in putting Art on a workaday basis—in taking it down from its pedestal, and helping to make it take its place in a social structure along with other national occupations. Manufacturers know that good design helps to sell their products. Likely a greater number of people are earning their living through professions and occupations in which Art plays a large part directly or indirectly than at any previous time in our history, since the people are demanding beauty in useful articles.

It seems within reason to predict that in the future fewer people will work and that even these will have more leisure. Will Art Education justify itself in providing adequate means for all these needs? Since Art has become thus integrated with life, the teachers of Art in elementary schools are challenged as never before. To quote George J. Cox, head of the Department of Fine Arts at the University of Southern California, "The only way to make Art function effectively in education is to hold clearly in view its true function in life."

"Our concept of the objectives of Art Education is as follows: To encourage creative activities directed toward the meeting of contemporary problems and needs, to make an intelligent liaison between Art and industry, to train the whole people for sensitive and practical appreciation."

To meet these demands a new type of teacher and a new teaching technique are required. The new teacher is a *leader*, a *friend*, a *guide*. He must give up his formal devices in teaching, his set systems. He must be *flexible* and ready for *adventure*, a *director and moulder of children*, and not just a "teacher of Art."

It is to be deplored that in a great many schools Art teaching, even to this day, is academic. Copying and dictated lessons are still encouraged by some teachers. In such teaching skill and technique are overemphasized and too much attention is given to facts concerning perspective and the like. All this has restricting influences and tends to inhibit the creative power of the child.

The *need*, on the other hand, is for emphasis on *aesthetic experience*. Art Education should help the child to the limit of his possibilities to grow in the ability to express his emotions and his ideas in a way which is satisfying to himself, thereby providing a continuous outlet for creative self-expression. With the child creative expression is a natural impulse; it develops in advance of appreciation. Apprecia-

tion comes through *participation* in Art experience rather than through an intellectual process of knowledge or theory. Appreciation has probably been the major objective in recent years in the majority of schools. Today, while it is still one of our objectives, the primary emphasis is on creative experience and growing ability, with appreciation coming as an outgrowth of this experience.

Through Art experience and appreciation every child should be led by degrees toward his later need as an intelligent consumer. We have acknowledged this for years, we need to make it more of an actual fact. And have we given enough attention to the realization that Art should help the child in making choices in his life as a child, since we believe that child life is just as important as any other period of a person's life?

The so-called "picture study" should not be a separate study, as the term seems to indicate. This in many instances is not Art at all. The emphasis is on the story element or subject-matter, or the emphasis will be on truth to nature, or association, or the moral lesson, or the life of the artist—on everything but Art.

Granted that a child's first interest in pictures may be the story or association, thus relating it to his experience, but this merely furnishes a useful entering wedge for approaching the true Art angle. Children also love color, are naturally aesthetic, and make fine choices among pictures. As they develop, they begin to grasp the significance of other artistic qualities. They are sensitive to balance; they begin to enjoy patterns of dark and light, and they become more discriminating in their color choices. The Art teacher needs to recognize and develop this interest in Art form, and should help the child to understand what it is that makes a work of Art. That it is not simply the story or subject, or idea, or emotion but the personal reaction to these, that Art is seeing ordinary things in an extraordinary way, and their interpretation in a form which will convey this reaction in some measure to the beholder.

Used intelligently, examples of Fine Art do not tend toward imitation in the child or toward restricting him, but rather tend toward freeing him and enable him to grow still further in creative ability. Likewise, it is the right of every child to experience the joy which comes from Art experience and the appreciation of the fine—not only in works of Art, but in nature.

In our enthusiasm for free expression in the child, we should guard against too much uncontrolled freedom, which may defeat our purpose. As the child reaches the age of about ten or eleven, his interest may need sustaining through a variety of techniques and some Art knowledges. In fact, he may become cognizant of Art elements and principles. If he does feel the need for these things, they should be

presented to him in order that his creative ability will continue to refresh itself and expand

Also, a wide variety of materials is necessary, the more, the better. As far as possible native materials should be used, and in their natural state.

There are many other needs, such as every child expressing himself in the medium he prefers, each child choosing his activity, forty children, forty different ideas and results, taking care of the gifted child so that he may develop to the limits of his greater capacities, and so on.

Have we not been prone to think too much in terms of material result and not enough in terms of child? To the modern teacher Art means life, and the important thing is what Art does for the child himself in his life, and to way of living.

## THE SECONDARY SCHOOLS AND EDUCATION IN THE ARTS: WHAT THE NEEDS ARE AS I SEE THEM

ELMER W. CHRISTY

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Three groups of factors are outlined briefly here, which the writer believes will have a vital bearing on the future of Industrial Arts Education.

1 A restatement of and complete acceptance of the new objectives of Industrial Arts Manual training, based on the old theory of formal discipline, had as its principal objective the development of tool skills. It was believed that these skills would carry over into other fields in the form of accuracy, neatness, promptness, honesty, and other general habits. Industrial Arts, as a part of general education, includes at least the following objectives in addition to tool skills:

Avocational interests

Exploratory experiences

Consumer knowledge

Aesthetic expression and appreciation

Personal-social traits as developed particularly in the personnel organization of a school shop

Technical knowledge and the ability to make good decisions on the basis of this knowledge

Guidance and counseling, both educational and vocational.

Manipulative functions which result in tool skills.

Professional relations which determine the attitude of both teacher and pupils toward other school subjects and outside organizations such as the Boy Scouts, summer camps and hobby fairs.

2 A horizontal development which will bring into the Industrial Arts program not only more attention to the aesthetic but also the opportunity to consider

Interests and needs of individuals

Contributions of the material heritage on which our present civilization rests

The professional ancestry of Industrial Arts as revealed in the writings of Plato, Rousseau, Pestalozzi, and Froebel and more recently interpreted by Dewey and Bonser

In developing a program of this type we must keep in mind that it is the opportunity to manipulate tools and to create material projects that attracts boys to Industrial Arts classes. There is danger in substituting theory for practice. Although they may be profitably used to supplement, vicarious experiences can never replace real ones.

3 Recognition of the true nature of present social-economic conditions and changes which are now taking place. Technological changes, industrial reorganization, invention of new machines and processes, the application of scientific discoveries, and the breakdown of industry into minute and isolated operations have wrought vast changes in the kind of vocational preparation required of young people. Entrance to employment has been deferred very largely until after high-school age. Shifting demands of industry emphasize the value of versatility and the ability to adjust to new and continually changing employment demands. In the light of this situation the very nature of Industrial Arts with its diversified program promises to become the best possible preparation for future specialized vocational training, or in many cases where long apprenticeship is not necessary, actual entrance into occupational life. This is a new responsibility which has grown out of changes in industry itself, and one which will require much study on the part of Industrial Arts teachers.

## THE ELEMENTARY SCHOOLS AND EDUCATION IN THE ARTS

HARRIETT CANTRALL

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In the educational world our scouts have been sighting the enemy—regimentation—for the past several years. They have been planning the campaign, organizing their forces and assembling their ammunition. They have mapped the territory and given instructions to their captains. At the Superintendence Section of the N. E. A. in St. Louis and here in Nashville, we have heard from some of these captains and, as lieutenants and sergeants, ours is the task to get the information and training over to the buck private—the men who go over the top and

carry the army to victory—the men who are always on the firing line—the great army of classroom teachers. The new education is here, the old has been tried and must give way to the new. The classroom teacher who refuses to take up the task is in much the same position as the Negro who said to his companion, "I don't believe in fighting. I'm a pacifist." His companion replied, "Dat's all right, but in the mornin' we are movin' up to de front trenches and when we go ovah the top I'll just leave it to yo' discretion whether you fight or not." The elementary teacher who fails to respond to this new call, "Forward, march," we fear, will be with the Negro trooper whose discretion failed him. But the classroom teacher can be depended upon. We who guide must locate the hazards and clear away the obstacles. Our problem is to know the road and be ready with a helping hand when the teachers call. The view from our vantage point is quite different from that in the dust of conflict, where the classroom teacher carries on.

## THE SECONDARY SCHOOLS AND EDUCATION IN THE ARTS

BERNICE V. SETZER

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*What the Needs Are As I See Them* To attempt to summarize a meeting filled so full of excellent and valuable material is practically impossible. There were some outstanding points made however, which cannot soon be forgotten. For example (1) The place of the child in the general educational scheme, and ways of developing happy contented classes. (2) The consideration of the teacher, giving attention to equipment, time allotment, size of classes, correlation expected, etc., with a definite idea of building in the teacher group a feeling of happiness and contentment. (3) Art is basic—comparable to English with a vocabulary, grammar and composition. (4) As teachers we must strive for sincere work, definite aims and in as intelligent a way as possible fit our young people to be happy, contented citizens. (5) A broad viewpoint, more culture, mental alertness and more clear thinking on the part of teachers and administrators were interesting topics of discussion. (6) Educating parents so that they would have a more sympathetic understanding of some of the aims and objectives of Art Education was another live subject under scrutiny. Still another speaker made very clear to us that we should strive to do common things uncommonly well which would involve beauty. In summarizing the many ideas presented in the conference it would seem that the great Tolstoy expresses it best when he wrote—"the greatest Art of all is the art of living."

### III. PROGRESSIVE THOUGHTS AND PROJECTS ART IN THE PROGRESSIVE EDUCATION CONFERENCE

FELIX PAYANT

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This year the PROGRESSIVE EDUCATION ASSOCIATION met at the Palmer House in Chicago in February, and was attended in overwhelming numbers. It was a most real and profitable meeting. These meetings are great places for making one think clearly, for making one examine his scale of values and objectives. In the P. E. A. things can't be explained by sentimental phrases and general statements about Art and the love of beauty.

The P. E. A. as a whole believes in integration, so do all teachers who are not falling behind, but just *what* is to be integrated, or *how*, or *where* it is to take place, is not always quite clear. Many of those who appear on the program or elsewhere disagree as to the meaning of integration, though the word is used many times. The Association believes that the Arts should play a major role in education of today. Creative activity is of paramount importance, but just *what* is creative and what is not creative still varies in the minds of prominent educators. One still hears definitions of the creative process which are misleading and not at all what the *real* artist-teacher would give.

Some of the important questions which permeated the P. E. convention this year were:

- 1 Who is progressive and
- 2 Who is pseudo-progressive?
- 3 What are the marks of the Progressive Teacher?
- 4 Are we using the best knowledge and experience accumulated up to the present date to solve our present-day educational problems?
- 5 Are we really using the standards of 1910 in trying to solve a 1936 problem?

In the P. E. A. one challenges, one asks questions and is not afraid to admit that the old-style public-school Art procedure with all its devices is dead. We are interested now not in tricks nor in new ideas for enticing pupils nor in a new way of sugar-coating, but in more light on what is really known today which can be applied to Art Education. We need new objectives and a clearer understanding.

The Progressive Education Association takes into consideration the physical, mental and emotional factors in the growing individual, and now we believe that no other activity can so effectively educate harmoniously all three of these as the *creative arts*.



There was a time years ago when there was a definite difference between the group who attended the PROGRESSIVE EDUCATION ASSOCIATION and the group who attended the WESTERN ARTS ASSOCIATION. The atmosphere was decidedly different. But that is less noticeable now. Many of those persons seen at the P. E. A., in Chicago are attending this convention. Many of the names on the program here were on the program of the P. E. A. The topics discussed in the programs and the work exhibited in many cases are familiar. Some persons seen here and in Chicago also attended the Art meetings at the National Education Association in St. Louis. It all shows that there is a movement among the Art educators, at least in the Middle West, to work together in solving some of our real problems of changing educational needs.

The attendance at Progressive Education Association was over four thousand—about twice as many as had been expected, and all through the meetings there was an atmosphere of eagerness to get at the problems, a sincerity of expression and an attitude that was remarkable. The fact that so many people attend this meeting shows that more educators each year are really anxious to get away from the old formalized public-school system of doing things—the patterns, the dictation. Haven't we come to the place where we can assert that most of the old formal public-school Art methods are meaningless? We have new objectives and new methods.

Because the PROGRESSIVE EDUCATION ASSOCIATION is what it is and represents the most advanced group of educators in America, the Arts have naturally become the major interest in the program as a whole. The first general evening session was devoted entirely to the Arts, with four outstanding speakers:

- (a) The dance, by Mary Jo Shelly of the University of Chicago
- (b) Music, by Edward Yeomans
- (c) The drama, by Mrs. Charlotte Chorpenning of the Goodman Memorial Theatre in connection with the Art Institute of Chicago
- (d) Dr. Arthur Lismer of the Art Gallery of Toronto spoke on Art in a most interesting manner. He was one of the outstanding speakers and personalities at the convention. He told of the wonderful work being done at the Art Gallery there for great numbers of children.

At another general meeting the speakers were Dr. W. E. Blatz of the University of Toronto and Dr. John Washburn of Syracuse University. It was the former who said that education today does not aim to ignore emotions. It does not object to one's "emoting." In fact modern education teaches one how to "emote," and this is the thing the Arts do so well. They direct emotional expression.

While the P. E. A. believes in the education of the whole child, the program this year cut him up two ways. There was one section that considered children between the years two to eight, another took

eight to fifteen, another took fifteen to twenty. Then these ages were divided again according to various subjects. Of course the creative Arts came first, then social subjects, etc. The Arts were discussed in each. Miss Welling had charge of the Arts in the two to eight group, assisted by an able panel. Those meetings were so crowded that only a small part of those attending could hear. But it was a spirited and valuable one. The fifteen to twenty-two group was under Dr. Burton Fowler. The Arts problem in the education of children between eight and fifteen was led by Dr. Harold Rugg, whom you all know and will hear at this convention. It lasted two mornings and had some outstanding speakers, including Dr. Lismer of Toronto, Rosabell MacDonald of the New Art and Music High School of New York, Victor D'Amico of the Ethical Culture Schools of New York. Wayne Claxton from the University of Wisconsin spoke on creative Arts Education over the air waves, demonstration by Dr. Elizabeth Watterman of Winnetka. A panel discussion followed—of the variety known as "hot."

An exhibit of work was shown from Chicago Public Schools. Other cities: Winnetka, University Elementary Schools, Theodore Roosevelt High School of New York City, Ethical Culture Schools of New York were also drawn into the frank discussion. What a splendid exhibit! The work shown had all the indications of having been produced under most wholesome educational conditions.

In making a few brief conclusions regarding Art in the P. E. A. one might say:

To be modern or progressive as an educator does not mean merely using the modern phraseology, or simply rendering lip service to progressive education. It means a new kind of attack on learning, a new method of acquiring knowledge, an approach from the standpoint of the child. Starting with the child and his characteristics instead of pouring in factual rules, which can not be assimilated without experience.

It is difficult to exhibit progressive procedure. It is not that simple. It takes long observation, understanding, and work to know what is happening with a group of children.

Progressive education does not mean disorder nor lack of discipline. Instead it stands for purposeful activity and the development of a self-imposed discipline which may be many times as severe as the teacher-imposed discipline, and certainly more lasting. As far as Art is concerned no imposed technics are advocated. Yet this is a difficult matter to settle. When is a technic imposed? The ideas back of setting a creative project in action must come in reality from the pupil—not from a dominant or over-enthusiastic teacher.

And in regard to Art appreciation, it can never be achieved in its fullest degree without real creative experience. Memorizing names and dates and facts do little in this direction.

Every individual is capable of creative experience to some extent

It is what the Arts do for the individual and society that must interest us Where should integration take place? Not in the teacher's plans, on paper, or in the curriculum, but in the very personality of the child We are certain now that no other school activity can compare with the creative Arts in developing harmoniously the mental and emotional natures and the will to do We must all believe this and should work together to make the Arts really function in education

## THE FEDERAL ART PROJECT AND THE COMMUNITY

THOMAS C PARKER

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It is impossible for one interested in the Arts to view the subject with entire detachment, no matter how much he tries to do so An interest in Art naturally presupposes a desire for its advancement, and that desire is very likely to lead either to pessimism or to over-enthusiasm, depending on how one views what America has done for the Arts, or what has not been done for the Arts

We have had critics, probably of equal sincerity, who have declared on the one hand that no civilized person could cheerfully endure existence in the United States On the other hand, with equal vehemence, others have declared their faith in an approaching American renaissance

You are all familiar with the various influences that have, since the beginning of history, advanced and retarded the progress of Art; influences that, for instance, enabled Aristotle to write without prideful overstatement that in his day every free citizen of Athens appreciated a work of Art, and that more than two thousand years later inspired one of America's foremost industrialists to assert, "I would not give a nickel for all the Art in the world" We of course know that this industrial magnate was misguided in his belief that his life—no matter how grumpy and with what singleness of purpose he rode the crest of the Machine Age in the development of his industrial empire, to the exclusion of all other interests—was barren of artistic influence As a matter of fact he had the importance of Art to himself, and to his business, brought home to him in no uncertain terms the very year after he denied his regard for Art when he spent fifteen million dollars to advertise the beauty of his wares.

Frederick P Keppel in his report, "The Arts in Social Life," stated that "From the days of cave painters of Altamira, and doubtless long before, human life and conduct have been swayed by considerations of beauty. The relative importance of this aesthetic factor has varied from age to age, even from generation to generation Some-

times, as in the days of Pericles, it seems to have been dominant. At other times the Arts have been pushed aside by other considerations, and notably so in pioneering days, but they have always been present. Witness our own pioneer women. They had hardly settled in their rough cabins when, although they labored from dawn to dark, they set about beautifying their homes with whatever materials they could lay their hands on."

The Arts are certainly present today in American life. They touch the individual in childhood, maturity and old age, on his job, in his home, in his social life, and in his inner life. They may affect him in various ways through his own creation of an object of beauty, through his rendition of the works of others, as in music, through his purely receptive enjoyment of beauty, not only in the conventionally recognized Arts of painting, architecture, and sculpture, but also as it is manifested in a finely designed motor car, a harmonious room, or a broad vista.

But I am not here to discourse on the value of Art to our national life. For those who know and enjoy Art, such argument is unnecessary. I will deal specifically with the present work of the Federal Art Project of the Works Progress Administration.

A few years before the beginning of the depression, public interest in American Art had been stimulated to a high point. When the depression came, public interest in Art remained, but the demand for it, as expressed in terms of purchase, sank almost to zero. In 1932 Edgar J. Bernheimer wrote in *The Art Digest*: "To-day, for all practical purposes, the private buyer has disappeared. There remain only museums."

Keppel reported still another factor in the decline of the public purchase of paintings:

Though the easel painting occupies a dominant position in the development of Art since the Renaissance, yet it must now be assigned to a second place in a discussion of the present-day sociological implications of Art. With the physical shrinkage of the homes, even of the well-to-do, there is less room for it on domestic walls, and it is more and more retreating to the museums; the financial depression has accentuated this tendency. Mural painting, on the other hand, is gaining in importance, not because it is or is not a superior form of Art, but because it has a place in modern schemes of architecture and decoration. Sculpture, too, because of its architectural uses, is more frequently found outside of museums and Art galleries than is easel painting.

But be that as it may, we all know that no class of our people was harder hit by the depression than our artists. And most of us know too that none of our people displayed a greater fortitude during this crisis. They were the first to feel the crushing blow of the crash of 1929, and they were among the last to ask for aid, although thousands of artists found themselves without support and without means of carrying on their work. By 1933 everyone interested in American Art realized that if some form of organized public support

for the artist were not discovered, the American tradition in the Fine Arts would enter a "dark age" from which it might not recover for generations

Keenly aware of the cultural and social value of the Arts in American life, and deeply concerned with the problem of saving our artists, reclaiming and conserving their skills, President Roosevelt had not been in office a year before the Public Works of Art Project of the Civil Works Administration had been launched. During the ensuing six months, 3,749 needy American artists, employed by the Government to produce works of Art for public buildings, received valid assurance that by no means all Americans considered them as mere producers of diversions for special classes. Last fall the Works Progress Administration set up the Federal Art Project. While its primary purpose is to provide immediate relief for our needy artists, its ever-widening social influence and significance will undoubtedly be the rule by which it will be measured in time to come. Its educational programs, reaching thousands of underprivileged children and adults never before awakened to the satisfactions to be derived from the Arts, will, we feel sure, greatly influence this country's development artistically and socially.

Artists require consideration and help in the same degree as other professional groups. They are trained to do a socially useful job, whether it be the creation of paintings or sculpture, or the designing of posters for educational campaigns. Like other professional and skilled workers, they want a job to do. And if the result of their activity is a richer and better America, a more abundant and well-rounded life for the community, they have the satisfaction of a job well done, and the community which supports them has the satisfaction of supporting one of the richest fields of American culture.

Artists, as well as other workers, know that the highest ideal of work is to produce something that will benefit their fellow men. I think it is for this reason that President Roosevelt and Congress felt that the greatest service to the country would be a works program, that a nation's creative life, no more than its economic life, can long exist on a dole.

The Art Project employs persons of training and experience in the Art field at least seventy-five per cent of whom, through the tragic experiences of the past few years, have found themselves on the relief rolls. Its program involves the rehabilitation of artists who have lost some of their skill through long unemployment, the encouragement and further training of young artists who have shown definite ability but who have not yet achieved public recognition, and the development of a wider market for American Art by familiarizing the public with it. The Project is directed by a staff in Washington and by a staff of field advisers and state and district

Art directors These directors are museum directors, Art educators, and artists They are aided by advisory committees, national and local These committees likewise consist of artists, museum directors, heads of Art schools and of Art departments in the public schools, and other persons concerned with Art from the professional or civic point of view They aid the directors of the Art Project in maintaining high standards of performance, stimulating local interest in the Art projects, and establishing constructive cooperation between these and other activities of value to the community

There has been expressed considerable concern about the quality of the work that will be produced and displayed by the Federal Art Project It was feared that the artistic taste of the country might be adversely affected by the work of the government-employed artists The nature of the organization and the histories of the various directors selected to direct the project is the best assurance that no such calamity need be feared For instance, heading the Federal Art Project is Holger Cahill, generally credited with being the man who has done most for the advancement of modern American Art Henry McBride, Art critic of the *New York Sun*, said of Mr Cahill

Holger Cahill is one of the soundest of American critics He is free from prejudices, has a wide outlook upon present-day work, and has done more than anyone else to provide a logical background for it His research in the field of folk-painting and folk-sculpture, undertaken in behalf of exhibitions at the Newark Museums, has been, in the best sense, constructive and cannot be disregarded

Mr Cahill has been a student of American Art for the past twenty-five years In 1918 he began writing a series of articles and monographs on American artists for various magazines such as *International Studio*, *Shadowland*, *Creative Art*, *London Studio*, *Parnassus*, *American Mercury*, and others He was associated from 1920 to 1928 with the SOCIETY OF INDEPENDENT ARTISTS From 1922 to 1930 he was a member of the staff of the Newark Museum under John Cotton Dana, one of the strongest museum propagandists for American Art He was a member of the committee of three which organized the Atlantic City Municipal Exhibition of Contemporary American Art in the summer of 1929, one of the first of a series of such exhibitions in this country He organized for the New Museum in 1930 an exhibition of "American Primitives," the first museum exhibition ever shown of American folk and provincial Art He organized for the Newark Museum the first exhibition of "American Folk Sculpture" in 1931 He was director of exhibitions for the Museum of Modern Art in New York from 1932 to 1933, and organized its important retrospective exhibition of "American Painting and Sculpture, 1765-1933," "American Folk Art, 1850-1900," and "American Sources of Modern Art" He was director of New York City's first municipal Art exhibition of 1934.

From 1934 to August, 1935, he carried on research throughout the Southern states in museums, historical societies, and elsewhere on American popular and folk Art for Colonial Williamsburg, Inc., in connection with its collection of American folk Art. He has been an important contributor to many magazines, for a time edited the Art magazine *Space*, and has published a number of important books and monographs on American Art. As a further guard and guarantee that the work finally selected for the adornment of our public buildings will be of real worth, Mr. Cahill has obtained in every State the assistance of advisory committees whose knowledge and taste are beyond question.

The national and state directors of the Federal Art Project believe that public demand—expressed in terms of economic support—is a necessary element in the development of American Art. They believe that the artist must have a public if he is to function freely and fully, and make the contribution he is capable of making to contemporary American civilization. They are convinced that the Art Project can contribute a great deal toward building up such a public. Behind this conviction is a knowledge of the American tradition in the Arts, and a belief in its value and vitality.

There are 5,350 artists employed on the Federal Art Project. Five thousand artists are a small part of the millions of Federal relief workers, but in the months during which the Federal Art Project has been in operation it has been demonstrated that the number of people vitally affected by the work of these artists must be reckoned in the hundreds of thousands. Through the activities of the government Art projects the artists and the public of America have been brought into direct and reciprocal contact. Persons whose interest in Art has never before been aroused have been made alert to its cultural potentialities and there has been created in many communities throughout the nation a genuine desire on the part of the people to participate actively in the various phases of the program. Hundreds of institutions, schools, colleges, hospitals, public buildings, etc., have received paintings, murals, sculptures, drawings, and prints. Schools, public museums, National Park Service museums, Federal, state and municipal educational organizations, and the construction projects of the Works Progress Administration have been benefited by charts, models, and other exhibits furnished them by the Federal Art Project as aids in the task of visual education.

In the South, as you may already know, nearly a score of experimental demonstration galleries, which we feel will eventually become regional museums, have been established and are now in operation. In community centers all over the country tens of thousands of children and adults are being provided with a valuable means of occupying their leisure through lectures, exhibitions, and the acquirement of new and culturally profitable activities in the practice of the Arts at classes

in drawing and modeling, in the graphic and the applied Arts. These new avocations, providing constructive ways of using leisure time, are not merely individually valuable but socially useful as well. They have also been welcomed in many communities as a contribution to child welfare and as a deterrent to juvenile delinquency.

Probably the most dramatic and picturesque of all the work on the Federal Art Project is in the field of mural painting. In this country, mural painting has until now been a much neglected Art, and American artists have had few opportunities in this field. Many of our most talented painters have had their *first* opportunity to paint a mural under the Federal Art Project. The younger painters in America are attacking the problem of mural painting with the greatest enthusiasm. Public interest has been aroused, and it seems certain that if this interest and enthusiasm continue, we shall see a strong development of this Art in America in the near future, with the younger artists, stimulated by the new social concepts and unhampered by long association with the constricting influence of the traditional pseudo-classical theories, leading the way. Mural painting provides a direct bridge between the artist and his public. It gives the public a chance to come into daily contact with works of Art. This close relation between the artist and the public is healthful for both. It provides a stimulus for the artist and conduces to an improvement of public taste which will insure the artist a more discriminating public in the future. About 150 Federal Art Project murals are now under way or completed in schools, colleges, libraries, and other public buildings in every section of the country.

Sculpture for public buildings and for public parks also gives the artist a direct contact with his public. Hundreds of sculptors on the Federal Art Project are now at work on figures and sculptural ornaments for public buildings, groups of figures and fountains for public parks, botanical gardens, zoological gardens, and other public institutions. In communities all over the country civic-improvement campaigns are making use of sculpture produced under the Federal Art Project.

In line with this same general purpose the Federal Art Project is establishing Art galleries throughout the country which have, among other specific purposes, the intention of showing the work of artists done in the respective regions to the various cooperating sponsors, to the public, and to groups of underprivileged persons who have not had the opportunity of studying Art. The first of these galleries was established in New York City and inaugurated on December 27, 1935, at which time was exhibited some extraordinary children's sculpture done under the Art teaching program. It is expected, when a sufficient number of galleries have been established throughout the country, to circulate exhibitions of selected material from one region among the



others and in this fashion not merely serve to stimulate artist and public but to bring Art into the less accessible sections of America. In regions where for one reason or another it will be impossible to establish galleries we hope, in time, to send out motorized itinerant museums. These activities are distinct from the demonstration galleries and experimental Art centers of which I will speak later.

The giant of the undertakings of the Federal Art Project, already under way in several States, is the *Index of American Design*. European nations, long realizing the importance of studies of this kind, have published richly illustrated books of native decorative and applied Art, thus placing at the disposal of their scholars and creative workers the full picture of their national Arts of design. The *Index of American Design* will be an analagous graphic source-record of the rise and development of American design up to the twentieth century, composed of pictures—accurate, documented drawings in black and white and in color, and photographs. The material comprising the *Index* will be supplied by the various local units working through Art and historical societies and volunteer advisory committees. This compilation may be expected to form the basis for a native source-book of an organic development of American design derived from that in the past which is valuable and which should stimulate original contributions in the future. The *Index* will make accessible an accurate, usable record of American design through libraries and museums not only to designers and manufacturers but also to Art students, artists, and scholars. No such compilation as this has ever been undertaken in this country, and if the Federal Art Project had not instituted this work at this time, it is altogether probable that before any private agency attempted the task, much valuable material would have been forever lost.

No phase of the work of the Federal Art Project has greater bearing on the future of Art in America than its teaching program. Hundreds of highly trained teachers of Art, many displaced by depression "economy," are holding classes daily in boys' clubs, girls' service leagues, schools, churches, and settlement houses. They are giving instruction in drawing, painting, sculpture, craft work, wood carving, pottery, dress design, etc. In New York City and vicinity more than 50,000 children and adults are being reached through the teaching force of the Federal Art Project. Teaching activities there are carried on in about 300 centers such as settlement houses, orphanages, hospitals, children's clubs, and community centers. In the District of Columbia over 1,500 people a week are receiving Art instruction from the local teaching force of the Federal Art Project. Two-thirds of these are children, a majority of whom are drawn from the under-privileged groups. Among many other centers carrying on such essential educational and recreative work are Nashville, Tennessee; Raleigh, North Carolina, Oklahoma City, Oklahoma, Ocala, Orlando, Gainesville, and

Dade City in Florida, Columbus, Ohio, Grand Rapids, Michigan, Elizabeth and Newark, New Jersey

Numerically, the easel painting section of the work of the Federal Art Project the country over is the largest. Essentially, of course, the aim of this phase of the Project is to conserve the skill of artists who, without Federal aid, might lose everything gained by years of study and work. But no less important is the acquisition for the public of a body of Art work valuable in itself and one which will serve to stimulate a wider appreciation and understanding of Art. The special needs of the institutions, public buildings, schools, hospitals, etc., that have been referred to the easel painters' section are carefully considered by the supervisors of this work. Easel paintings for hospitals and other public institutions are being made in all large centers throughout the country. Pictures and sculptures, work of artists receiving Federal aid, are to be placed in tuberculosis hospitals recently completed by the State of New York, and in twenty-five older institutions treating the same disease. Dr. Robert L. Plunkett, General Superintendent of the Tuberculosis Hospitals for New York State, points out that a person's state of mind has much to do with his chance of getting well, and he feels that paintings and sculptures, chosen particularly with reference to the type of patient confined to a hospital room, will aid considerably in restoring the patient to health. In time, perhaps, works of Art will banish some of the gloom from every hospital room, orphanage and institution in the country.

In New England, the Southern States, and in the West, many easel projects are painting portraits of distinguished personages, famous in the history of their localities. In California, for instance, a series of these is being done for the Bancroft Library of the University of California. Under the easel project back-drops for the Theatre Project are made, and similar scenic work in connection with free theatre performances is being done in many cities. Schools in many states, interested in securing paintings for special purposes, are raising funds to carry material costs and other cooperating sponsoring committees have secured works of Art for their institutions on the same basis. The number of canvases already produced under this project runs into many hundreds, yet requests for them by public institutions is so great that it is unable fully to meet the demand.

The work of the Graphic Arts Section is generally done in the artist's studio, although the advantages of cooperative activity are becoming more generally recognized, as in projects of the kind established in New York, Chicago, Philadelphia, and elsewhere, where workshops have been set up in which the printing of the plates will be done on presses now being installed. Much of this equipment is being furnished by public-spirited individuals and groups at no expense to the project. Prints produced by the project are being framed and hung in

public buildings and institutions. Lithographs, etchings, etc., are being gathered into portfolios to be placed in public libraries, schools, and colleges.

Of great interest too is the work of the poster section, consisting, in general, of announcing, illustrating, and promoting the many civic enterprises of such municipal departments as those of Fire, Police, Health, and Education. Posters are also being supplied for safety campaigns and various other educational campaigns, for industrial re-employment bureaus, State Conservation departments, and the various WPA projects. In a number of states the artists have been engaged in working up illustrated campaigns to promote better citizenship, public health, and municipal cleanliness, campaigns against vandalism and disregard of public structures and parks, noise, crime, and accident prevention.

One of the most interesting developments of the Art Project is the group cooperation which in some project units is, in effect, a kind of guild organization. For example, in Cleveland the Art Project is centralized, affording constant supervision whereby the student learns from the professional and the professional is exposed to the constructive influence of that responsibility. In New York and Chicago the poster and graphic arts projects are handled in a similar way. It should not be feared that the individuality of the artists will be lost in this group effort, for within the broader social scope of the projects the artist has opportunity for personal expression both in style and interpretation. In view of the isolation characteristic of the artist in the recent past, this new tendency toward mutual help and solidarity is to be regarded as highly significant. It is a form of preparation for the emergence of a new relationship between artist and the public. The artist, through his work on the Federal Art Project, is helping to build a new and socially sounder basis for Art through the development of understanding and appreciation among the general public.

Community participation in the establishment of a group of demonstration galleries and Art centers, which have been initiated by the Federal Art Project in the Southern states, is one of the vital phases of the program and more immediately affects our community life in this part of the country. In addition to maintaining a gallery open free to the public, with changing exhibitions, the galleries have on their program the cataloging of the Art resources of the community and state, free public Art lectures and classes, service as information bureaus, stimulation of Art instruction in the public schools, and an educational service intended to build up in the community public interest in permanent museum facilities and understanding of their value.

It is not the primary purpose of the Federal Art Project to develop a local repository for works of Art, but to build the foundation for

the formation of a museum that draws its vitality from the alliance it creates between itself and the latent or active cultural interests of the community. These gallery units are devoted to the conserving of local Art resources and the development of community workshops for contemporary Arts. They present evidence of the will of the local communities to share in and contribute to the Art movement which today, depression or not, is sweeping the country.

The widespread response of local communities, civic organizations, Art associations, and other interests to the establishment of WPA-sponsored galleries has resulted in the opening of such units in Tennessee (at Nashville, Knoxville, and Chattanooga), in North Carolina (Raleigh, Asheville, Winston-Salem), in South Carolina (Greenville, Columbia, and Florence), in Oklahoma (at Oklahoma City and Tulsa), in Florida (Jacksonville, St. Petersburg, Miami, and St. Augustine), in Alabama (Mobile and Birmingham), and in Virginia (Big Stone Gap). They constitute in each case an Art nucleus, around which the special Art interests and activities of each community are centering and are conducted by a mere handful of artists whose influence, however, far exceeds their number. It is hoped that these experimental units will serve not only as repositories for records, documents, and works of Art pertaining to the life of the South, but that they will eventuate in permanent civic enterprises.

For example, the three units in operation in North Carolina, in which the local communities are actively cooperative, are the first public galleries ever to be placed in operation in that state. In addition to the thousands of visitors to the galleries monthly, approximately 1,500 children and adults are enrolled in the free Art classes. The Parent-Teacher Association and the City of Jacksonville, Florida, are cooperating in starting a Children's Museum in connection with the Jacksonville Demonstration Gallery. The Carolina Art Association readily agreed to act as cooperating sponsor of the Columbia, South Carolina gallery to demonstrate to the City Council the desirability of their granting permanent quarters for a museum in a new city building. In Florence, South Carolina, a permanent museum committee has been formed and the organization incorporated, and it seems that the Federal Art Project has furnished the initiative towards a small but well-planned museum to be established there.

In Oklahoma, the Federal Art Project is cooperating with the Tulsa Art Association in the operation of a gallery and educational program planned toward the development of a permanent museum building and association. Oklahoma City and the local Chamber of Commerce are sponsoring the gallery unit in their city. Big Stone Gap, Virginia, is furnishing the space and equipment to start a Southwest Virginia Museum to be built around collections contributed by private

individuals, of indigenous Arts and Crafts pertaining to southwestern Virginia

The universities of Chattanooga and Tennessee are sponsoring gallery projects in Chattanooga and Knoxville The Studio Club of Nashville is providing the supervision of the Demonstration Gallery project which is being conducted there In St Petersburg, Florida, the City Council and the local Art club are cooperating one hundred per cent in initiating the WPA gallery in their community The City Council appropriated \$500 for the renovating of a building for galleries and an Art School, and when the expenditures had exceeded the amount appropriated by several hundred dollars, the city fathers became so enthusiastic over the project they decided to stop estimating the final cost to the local government Attendance at the gallery and activities of the St Petersburg gallery have totaled more than 3,000 weekly It is impossible for the small staff to provide adequate supervision of their activities because of the numerous demands being made on their services

Chambers of commerce and civic organizations have quickly realized the value of the WPA demonstration Art galleries as an asset to the cultural life of their communities and are cooperating wholeheartedly with the gallery directors in furnishing assistance from their staffs In three localities the chambers of commerce are providing the space for the galleries and assisting the cooperating sponsors of the projects in raising funds for activities which cannot be financed by the Federal government

The WPA galleries are working in close cooperation with the Art departments of the public schools and are endeavoring in every way to outline their programs so that they will be of the greatest value and benefit to the Art curricula of the local schools In Birmingham, Alabama the art project is furnishing the personnel and supervision for a children's museum started under the ERA by Dr I R Obenchain, Director of Educational Measurements and Curriculum of the Birmingham Board of Education A gallery with interesting displays and exhibits especially prepared for the child is maintained in the Henley High School.

Until the advent of the Federal Art Project very little was being done to raise the standard of teaching and work in the public schools In most communities educational programs had been contracting due to the depression and curtailing of appropriations for educational purposes. Desiring to extend the social scope of the government's Art sponsorship, Director Cahill made his educational program of first importance in the set-up of the Federal Art Project

Many Art teachers now maintain that Art is, in part at least, a language of which almost anyone may master the rudiments, just as almost anyone may master the rudiments of written or spoken English.

The opportunity to test his ability should be open to every child. It has been established that a degree of technical skill can be produced in children during the plastic years without interfering with their general education. A child may now arrive at the end of his high school course with about as much facility in drawing and painting as used to be attained in a year's course in an Art school.

Most important today are the children in the primary and secondary schools from which will be recruited the artists and the artists' public of the day after tomorrow, and the work produced in ten or twenty years is, so far as we now know, the only test of the teaching methods of today. Arrangements are being made for the assembling of exhibitions from the progressive schools and teaching centers of the country for showing in the galleries and teaching centers sponsored by the Federal Art Project. It is our hope that in many of the communities the work of the Federal Art Project will lead to the establishment of a school museum sponsored directly by the local boards of education.

Committees in a number of localities have been formed and are raising, by private subscription, endowment and building funds to carry on the work initiated by the project. In some instances, as in Winston-Salem, North Carolina, they have made contributions to the projects totaling more than the amount furnished by the WPA for the employment of the artists. By the use of artist personnel to operate these units, the artist's function in the community is more clearly defined, and through personal contact with thousands of people he will be able to work toward the creation of a new community Art spirit in revealing to the child and the adult the social and personal value of Art.

Today the United States government is the greatest Art patron in the world—and probably the largest employer of artists in recorded history. To many people this government employment of artists is a new and unheard-of thing. But really, government support of Art is no new phenomenon. Governments in every age and in every part of the world have employed large groups of artists—among them, we can recall, the governments of Egypt, of Greece, and of Rome, of medieval and modern Europe, the rulers of China, and those of the ancient civilizations of America. The great building program in Athens, under Pericles, which left an imperishable record, employed large numbers of people on government Art projects. In our time, the French government has long had a liberal policy toward encouraging Art and public Art Education. Great Britain has encouraged its artists, as have Italy, Germany, and Russia. Sweden has a very thorough and interesting program of Art and Art Education which has led to a splendid development of the decorative and industrial Arts in that country within our own time. A striking illustration of government support of Art was

the experiment undertaken about 1922 by the Mexican government. A group of Mexican painters was commissioned to make mural decorations for public buildings. This work was undertaken under the direction of the Ministry of Education. From that small group of painters on government projects came a movement which spread all through Mexico and far across its borders.

The fact, then, that the United States government and our American artists are working together is *not* an unheard-of thing. But what *is* new about the American Art Project is its tremendous scale. It is my belief that these Art projects have been and will increasingly be of the greatest social value—not only to American artists but to the American people as a whole.

## THE OWATONNA ART EDUCATION PROJECT

EDWIN ZIEGFELD

*Resident Director, Owatonna Project of the University of  
Minnesota aided by the Carnegie Corporation of  
New York City*

The Owatonna Art Education Project had its origin in a conversation between Dr. Henry Suzzallo, late president of the Carnegie Foundation for the Advancement of Teaching and Dr. M. E. Haggerty, Dean of the College of Education at the University of Minnesota. The discussion centered about the need for clarification of the psychological and educational assumptions then prevalent in the field of Art Education. Dean Haggerty was asked to formulate a plan for such a study. This was done with the aid of members from the psychology, education, Art and Art Education faculties of the University of Minnesota.

As a result of this plan the Carnegie Foundation made a grant to the University of Minnesota for one year's work in the development of the project. During the first year of work in Owatonna the Carnegie Foundation sent Mr. Royal B. Farnum, head of the Rhode Island School of Design, to investigate the project. His report led to an additional grant to extend the program four more years, thus making a five-year program in all. Dean Haggerty is director of the project.

Robert Hilpert, assistant professor in the Department of Art Education at the University of Minnesota, was appointed to draw up a more definite plan than that which secured the original grant. In connection with his work a University Advisory Council was formed. This Council is made up of representatives from practically every department in the University. Mr. Hilpert conferred with all these people and they offered their suggestions and advice on the development of the project plan.

At this same time work was begun in selecting a community

where the study could be conducted. It was desired to have a town with a population of about five thousand, one that was not dominated by a single industry, nationality, or religious belief. It was to be one which was as nearly typical as it was possible to find. It was also required that it be sufficiently isolated so as not to be dominated by metropolitan tastes. After a consideration of many, Owatonna was chosen as most nearly meeting all of the requirements.

The project as outlined in Mr. Hulpert's plan had three main purposes:

- 1 To develop a method of community analysis as a basis for the construction of a course of study.

- 2 To develop a functional course of study in Art as based on community analysis.

- 3 To develop an interest in the possibilities of Art in daily life in the community.

"Art Is a Way of Life" is the phrase which best characterizes the philosophy underlying the Owatonna Art Education project. It was not a preconceived philosophy but one which developed as work in the community progressed. The following quotation from a pamphlet on the project by Dean Haggerty clarifies this view of Art:

The outward activities and the inward experiences which are called Art are the efforts of human beings to make life more interesting and more pleasing. Art objects which are the product of these activities and experiences are meaningful to the degree that they increase human enjoyment. In this conception Art can not be something detached from life. It is an aspect of living for all persons, for children of both sexes, and for grown men and women. The impulses which lead to Art lie deep in human nature and both consciously and unconsciously influence the manners of men in their efforts to enrich their lives.

Thus Dean Haggerty sums up our philosophy. We have tested its soundness and we are determining how it can best be put into effect in a school program. We started work in Owatonna in September, 1933. Mr. Hulpert spent half of his time there during the first year conducting and supervising the community study. In obtaining our "picture" of the community it was essential for the project staff to secure the cooperation of the members of the community. We avoided any semblance of a house to house canvass. We visited only those who definitely invited us to their homes or places of business.

To investigate the levels of Art tastes and needs as they prevailed in Owatonna was our first and most important activity. We visited homes, gardens, and businesses. Art interests were also investigated. This was done through conferences, questionnaires, and by a statement of the types of Art knowledge that community residents were desirous of gaining in the evening classes held later in the year.

As a result of our visits to homes and businesses, we were asked to assist with solutions of a great variety of Art problems. These ran practically the entire gamut of possibilities in the home both in



interiors and in the gardens. Many extremely interesting contacts were also made in various offices and commercial establishments in the town. We were called in to offer advice in such diverse places as doctors', dentists', and lawyers' offices, a canning factory, and the power plant. Organizations such as lodges, clubs, and churches also had their particular Art problems which they asked us to help solve. In every case the problem was an individual one and the people were keenly interested in its proper solution, since it affected their lives so intimately.

Due to repeated requests from many members of the community we gave a series of talks on various phases of Art during the first year. At the introductory meeting those attending wrote down those phases of Art which interested them. With almost no exceptions their interests lay in areas which were definitely and immediately useful to them. They wanted to know how to plan their homes, arrange their furniture, plan their gardens, how they could increase their enjoyment of movies, what the newest developments were in Art in industry. These interests furnished the keynote for our subjects. Only a few wanted to draw or paint and while we held classes for this group, too, it was much less successful than the discussion groups. We are also asked by many organizations in town to talk on a large variety of subjects. These were often request topics, and again we were struck with the Art-for-living aspect of most of them.

The survey itself was completed at the end of the first year, but we have continued Art contacts with the community by responding to requests for advice and talks. We can not go into a discussion of the results of the community survey here. Several points will be mentioned, however, not so much because of their unusual character but because of the implications which they carry for a school program.

First, the survey definitely proved that Art is a way of life, that some knowledge of Art is necessary for the successful functioning of the individual in his environment, and that the vital interests of the residents in Art were those which touched upon their surroundings and daily activities.

Second, it also indicated that the general level of Art taste was practically uniform. Generally Art problems in all areas of life were treated with about the same degree of skill. By that I mean that people place furniture in their living rooms with about the same degree of skill that they place garages on their lots, and the design of store windows is comparable to the design of gardens. This indicates that Art training should include all areas of life and not be limited to a few.

Third, the survey also definitely proved that very few people have any use for technical Art skills. The typical individual in the typical community never uses them. It seems very clear that too much time is spent on this aspect of Art in most school programs, particularly at the secondary level.

Starting with the second year a number of authorities on various phases of Art have been brought to Owatonna to deliver free lectures for members of the community on their particular fields. These people have been chosen because of some outstanding contribution which they have made. It is the general plan of these lectures to cover all those areas of life which involve Art, and when completed Owatonnnans as well as members of the staff will have become acquainted with the Art problems in all areas and their modern solutions in present day life.

There have been six speakers to date. Alon Bement, the former head of the National Alliance of Art and Industry; Egmont Arens, stylist from Calkins and Holden of New York, Mrs. Ethel Holland Little, fashion editor of the *Woman's Home Companion*, Virginia Hamill, stylist, Walter Teague, and Ruth Reeves. These lectures are of course creating a great amount of interest among the townspeople and we find that the attendance at them is increasing. On their visits the speakers, besides coming to Owatonna, also visit the University, where they confer with members of the Advisory Council.

When the project was first started it was necessary at the same time to institute a program of Art in the school system from the first grade through the twelfth. No Art had been taught for seven years. It had been eliminated from the curriculum as an unnecessary special subject. Since it was not possible at the beginning to use any of the findings of the survey in the schools, a provisional course of study was formulated in terms of known practices that appeared relevant to the purposes of the project. As the work on the survey progressed, the findings led to constant alterations and developments in the school program.

During the first year the community survey was our chief interest, but since its completion our efforts have been directed more to the development of the school program. We are concerned now with putting into effective practice the implications of the underlying philosophy and how best to meet the findings of the survey. We are considering Art as it occurs in the vital fields of human activity such as the home, community, dress, and business. That, as opposed to its consideration in such abstract terms as design or color, gives Art a vitality and meaning that can not be over estimated.

I do not mean to imply that design and color are not important. They are and always will be. But if a person in purchasing a chair for use in a living room, that chair is something for his home, something to read and relax in, a comfortable spot where he can talk and visit, and its prime consideration is from this viewpoint rather than as an object which displays balance, contrast, and a monochromatic color scheme.

To aid in the development of the school program specialists in various fields are being brought in to develop that part of the course of

study which falls within their field. This, too, will continue until the entire scope of the Art course will have been covered by such people.

Throughout the duration of the project a very intensive program of correlation has been in effect. In the elementary grades the customary procedure has been followed, the Art work being integrated with other subjects being carried on at the same time. In the junior and senior high correlation has extended to almost every department in the school. This has been handled not only by correlating Art with other subjects in the Art classes, but more often by having members of the Art staff go into classes such as English, science, or history and there discussing the Art aspects of the particular topics under consideration.

Last year in connection with the project a six-weeks summer school was conducted in Owatonna. This included classes for members of the community *at all age levels from elementary to adult*. Besides these community classes there were courses for teachers. These latter carried regular University of Minnesota credit, and were intended primarily for teachers in the grades and high school who had not had special training in Art. Thus the set-up provided opportunities for teachers from other school systems to enroll in University courses in which the methods as well as the content were based on the recent developments of the project.

The courses for teachers were grouped around the classes for children and adults, and presented the unusual opportunity of observing the community classes in session. In this way it was possible for teachers of any grade to become thoroughly familiar with the application of the Owatonna point of view to their own situation.

A very high degree of integration was attained due to the close contact which could be maintained between all the courses and to the fact that all these various classes were being held at the same time in the same building. The summer school was so successful that it is to be repeated this year on a larger scale.

We are not ready to talk at length on the details of our school program. It is still in a formative stage. When the project is completed, however, we hope to have a school program which in its scope, its approach, its methods, and its effects will truly enrich the lives of all people who come in contact with it.

## IV. ACTIVITY PROGRAMS

### THE DEVELOPMENT OF A CRAFT PROGRAM FOR THE ELEMENTARY SCHOOL

CARL H. HAMBURGER

*Elementary Handcrafts, Cleveland Public Schools*

For some time we in Cleveland have felt a definite need for some type of craft program in the elementary schools. We decided that the traditional formalized manual training has outlived its day. Our experiments were started in 1929 when the progressive-education movement stressed activity programs for the primary grades. With much research regarding these programs, it was decided that a logical approach to the problem would be to make a study of the subjects being taught in each of the elementary school grades. This was accomplished by surveying the courses of study and by actual contact with children in the classroom during recitation periods. Thus the child as well as the subject content was considered. Too often, I think, we forget the child in our scheme of education.

The content of each subject taught in the elementary grades was compiled on large charts, one for each grade. With this material before us, we had something definite that revealed at a glance the possibilities of integration and motivation afforded by a rich curriculum.

We had very little information regarding the abilities of our youngsters in relation to manipulative skills. The way that was to be discovered was through experiment alone. We realized that a course in craft work should afford opportunity with many kinds of materials and tools and that it could best be taught in a room especially laid out and equipped to conduct many types of activities. One immediately tries to visualize what a room of that sort would look like; how the many tools and materials could be taken care of; how the classes could be organized, how teachers could be trained to teach in such a room, and which activities or crafts should be chosen.

In an experimental room we chose to experiment with eight activities or crafts. The ones chosen were wood, decorative metal, ceramics, textiles, tin, simple electrical work, decorating and painting, and printing. Our next problem was to try and discover some effective means of placing the equipment in a room. We decided that a cottage with bench room on three sides would prove suitable. Each of these cottages accommodates ten pupils.

Picture, if you will, a room with four cottages on either side, each with an ornamental sign designating the type of work being conducted within its area. These cottages are open on all sides to permit the teacher to see all pupils at one time and to permit the circulation of air and the

admittance of light. The cottages were chosen to create an atmosphere for the activity and to segregate the groups to facilitate teaching

The center of the room contains a row of tables at which the pupils may sit to design articles or to do planning. Reference books on the various crafts are always available

Grades three, four, five and six spend regular periods of the craft room. All craft work done in the kindergarten, first, and second grades is done in the home rooms

Two general types of projects are made in the craft room: the individual project, taken home by the pupil, and the group or unit project, which is the result of the efforts of an entire class and which is integrated with the other subjects

I should like to describe for you a series of group or unit projects that were carried out in our handwork center. Ten so-called dioramas were developed, representing each grade in the elementary school. A diorama may be described as a large box, open at the front, into which a unit has been placed. It might be described as a miniature stage setting with all of the articles contained therein having been made by children.

The theme of the entire exhibit of ten dioramas last year was "High Spots in American History." The diorama made by the kindergarten was "The Landing of the Pilgrims." The background was done with colored chalk, the ship was constructed of kindergarten building blocks. Plymouth Rock was made of clay, the ocean was represented by colored sawdust, and the Pilgrims were made of pipe cleaners and paper.

One of our prominent judges of the Juvenile Court happened to be in the building while the kindergarten youngsters were constructing this diorama. He showed great interest and asked a boy who was inside the box building the ship of blocks, whether he liked to do the work. The boy replied that he liked it very much but that "it was hotter than hell in here." I hope the judge realized that the boy got more than that out of the project.

The first-grade diorama represented "The First Thanksgiving;" the second-grade "An Early American Colony," the third-grade "The Indians," the fourth grade made two dioramas, "Early Transportation" and "The Signing of the Declaration of Independence." The fifth grade also made two: "The First American Flag" and "The Westward Movement." The sixth-grade dioramas represented power, first, "Industrial Power," with a reproduction of a steel mill, and second, "Political Power," with President Roosevelt sitting at his desk and broadcasting to the nation.

These ten dioramas were individually lighted and placed around the sides of a darkened room. You can immediately see the possibilities afforded in the way of motivation of the subject-matter and of integra-

tion with classroom subjects This year the same school is making a series of dioramas depicting children's stories for each grade

I have briefly outlined the experiment at Tremont School and should like to show the developments that have been made since its inception We now have twenty-two elementary schools that have craft rooms These craft rooms are much the same as the one at Tremont with the exception that they are organized on a simplified basis We now have four cottages in each room in place of eight The four major crafts chosen for the average elementary school are wood, decorative metal, ceramics, and textiles The equipment, however, is such that many other crafts may be handled with ease

One of our greatest problems was to train teachers to function in these craft rooms Fortunately we were able to institute teacher-training courses that awarded full college credit in our School of Education In these courses, teachers actually made the articles that children make and were handled in an organization that was comparable to school situations We have been expanding in the past three years as rapidly as we can train teachers to function in these buildings We have found that teachers having had training in Art make by far the best teachers of craft work The universal acceptance of the program by principals, teachers and pupils alike, provides the impetus for further development. I think the greatest thrill anyone can have is to walk into a craft room such as I have described and see the expression of interest and contentment on the faces of youngsters happily engaged in doing something they like to do

## THE TEACHER AND THE ACTIVITY

L T SMITH

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It is with considerable hesitancy that I venture to talk to a group of Industrial Arts teachers about teaching children by means of activities We are inclined to think of the "activity" as being comparatively new, no doubt because of its more recent application to the field of general education; yet it is as old as education itself The barbarian tribe leaders taught the young by means of example and through actual observation, imitation, and routine. Comenius, not infrequently called the father of modern pedagogy, advocated as early as the Seventeenth century, teaching by means of pictures and activity and according to the order of nature He further desired that the process of learning be made agreeable to the learner Such a plan was a marked departure from that which had prevailed up to his time

Rousseau has called the attention of educators to the advantages

of using the desire of the child to learn as a basis of teaching. In his *Emile*, he strives continually to keep the teacher in the background and put the pupil foremost in the educational process. He says

We are born weak, we have need of help, we are born destitute of everything, we have need of understanding. All that we are not possessed of at our birth and which we require when grown up, is bestowed on us by education. This education we receive from nature, from men, or from circumstances. The constitutional exertion of our organs and faculties is the education of nature, the uses we are taught to make of that exertion constitute the education given us by men, and in the acquisitions made by our own experience, on the objects that surround us, consist our education from circumstances.

Pestalozzi, Froebel, and numerous other pioneers in the field of education advanced the idea of pupil activity as an effective means of teaching, and on down through the years we have endeavored in certain educational fields to employ methods which have been similar to those advocated by these educational philosophers of the Seventeenth, Eighteenth and Nineteenth centuries.

Since today's session is devoted largely to the activity, and my specific assignment has to do with "The Teacher and the Activity" I should like to raise certain rather pertinent questions in your mind. What is your first reaction upon hearing this topic announced? Has your reading, observation, and experience placed you in such a position that you are ever mindful of the boy or girl who is under your tutelage and caused you to measure your effectiveness by the accomplishment of the child entrusted to your care? Have you created in that child an ambition to go forward, a burning desire to improve himself; or have you placed upon his shoulders a burden which he is unable to bear, with resulting loss of interest and enthusiasm for the school room? I use the word "loss" advisedly because I am convinced beyond a doubt that every child comes to us with a considerable amount of ambition and an interest in what the teacher has in store for him, and it is largely our responsibility what becomes of that ambition and desire to improve his station in life. I have never been quite able to appreciate the position of the teacher who placed all of the responsibility for failures on the pupils who have failed. In nearly every instance the teacher has not accomplished his task because of his inability to strike a responsive chord in the pupil or because he lacks an insight into the real interests of the child and an understanding of the proper approach. You, during your childhood days, were influenced by some good teacher to respond with the best that was in you and that same teacher no doubt set up a situation which would appeal to you after carefully studying your interests, ambitions, and particular abilities. Whether or not you were conscious of the fact at the time that you were in the hands of a master sculptor who was molding your future life, you certainly have, as have many of us since, recognized the wonderful influence of a skilled teacher.

In spite of the fact that for some seventeen years I have been

dealing with students in Industrial Arts on the college level, I have been privileged during all of these years to observe the work of many young teachers teaching boys and girls of the elementary and high school grades. It is gratifying indeed to find a teacher with the ability to put himself in the place of the child and thus gain the confidence, loyalty, and respect of his pupils. Have you ever heard the opinion expressed that the high-school athletic coach had the greatest influence on the boys of a community than had any other single individual in the community? I dare say you have heard such a statement on many occasions, and I wonder if you have analyzed the situation and determined the reason that such a condition so frequently exists?

There is no doubt in my mind that a good coach is often a master teacher since the sports program has in the beginning set up an activity for him that will, because of the very nature of athletics, appeal to the average boy and enable him to do the thing he naturally likes to do. The successful coach makes the most of the opportunity afforded him in his dealings with boys. He teaches them not only the fundamentals of the sport, but true sportsmanship, clean living, honesty, thrift, health habits, and develops in them the ability to analyze a situation and use keen judgment. We of the classroom and laboratory would do well to copy more closely our co-worker, the coach, in creating activities to attract the interest and hold the attention of those who come under our guidance.

Industrial Arts teachers must admit that they have the simplest task, in the whole teaching field assigned to them, when we consider the variety and multiplicity of motivating forces available. The teacher of industrial subjects who fails must indeed be an exceedingly poor teacher because he has at the very outset every possible natural advantage, while in many instances the classroom teacher must establish an artificial situation. Industrial activities are problem-solving activities involving the use of mechanical processes, the manipulation of hand and machine tools, as well as logical thought. Where could be found the boy who would not be attracted by such a set-up? It is a natural desire of a boy to want a set of tools just as he wants baseball and football equipment. We, as teachers and parents, need only to observe and be guided by the inclinations of the neighborhood group, and we will find that building a club house, or designing and constructing a boat or participating in a bird-house building or kite-making contest has a genuine appeal to the average group of boys, and many worthwhile lessons can be taught by the skillful teacher which may be only incidental to the major activity yet of the greatest importance in shaping the life of the boy.

Possibly I can best illustrate the values which may result from the employment of various devices available to the teacher of Industrial Arts by an incident which I had the good fortune to witness. During



my first teaching experience I was connected with the public schools of a small Iowa town where the board of education had wisely employed a special teacher whose job it was to advise with teachers throughout the system on pupil adjustment. She was a master teacher and made a most unusual contribution. One case in particular was that of a boy sixteen years of age who was in the fifth grade. Miss A, our master teacher, had studied the case and found that the boy's mother was dead and the father was trying to keep the family together but was having an extremely hard time. A younger child had shown considerable more aptitude for his work in school than had the sixteen-year-old boy, and the boy was about to give up in despair. The father had already doubted the ability of the boy to succeed in school and felt he should be helping support the family. Miss A recognized certain abilities inherent in the boy, and she approached the shop teacher with the request that he permit the boy to enroll with his seventh grade group for Industrial Arts to determine whether the boy really had any ambition or if he had lost all desire and inclination to prove his ability to succeed. When the boy first entered the class, he showed a timidity and possessed a marked sense of inferiority. However, he proceeded with his work in a very satisfactory manner and would not have been recognized after a short time by even the most observant visitor as differing in ability from the regular seventh-grade group. In March the Woman's Club conducted their annual bird house exhibit and contest, and Miss A's backward fifth-grade boy entered his bird house in competition with the seventh grade division and won first prize. One can imagine the joy created in the life of this boy, the return of confidence, and an ambition to prove his worthiness of the faith Miss A had shown in him. He certainly was not a dull boy. Possibly he had been subjected to dull teachers—teachers who had little resourcefulness and less ambition to work out the individual pupil's problems, until Miss A came along and recognized a normal boy handicapped by a typical school situation. This boy the following year went on with the eighth grade in not only his shop activities but in his classroom work as well.

No doubt we have all observed just such rare experiments and have been agreeably surprised to note the results, and I am firm in my conviction that it is as often the dull teacher who causes failures in the schoolroom as it is the dull pupil. How often have we heard our fellow teachers complain of the child learning so easily those things he should not learn and being unable to acquire the knowledge he was striving so hard to impart! If such is the case, is it not because the teacher has failed to visualize his program, select and plan his class activities in such a way that they would attract and hold the boy's attention through to the completion of the undertaking? It is not at all difficult to find problems of sufficient interest and within the scope

of experience of the learner that they raise new questions, provide related and new information, and create a desire for greater knowledge.

As so aptly put by W H Kilpatrick, in *Education for a Changing Civilization*

These considerations mean a reorganization of school aim and procedure, curriculum and method must both be put upon a dynamic basis instead of the old static basis. Because of the educational decline of family and community, and in accordance with a better insight into the learning process, the school must become a place where life, real experiencing, goes on. Only on this basis can our children learn what they need.

## V. CONSUMER EDUCATION

### TRAINING STUDENTS TO BE MORE INTELLIGENT ART CONSUMERS

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Since this is a presidential election year, perhaps a talk, to be up-to-date, should be couched in political terms. In that vein let me say that those of us who are engaged in teaching Art to future homemakers, mainly from the appreciation angle, are privileged to contribute to sound economics and to real social welfare. I might go even further and say that we are training women to do their part intelligently in an independent democratic republic and to offer a new deal to their husbands and families and an old-age insurance of happiness and beauty.

If this really were a political talk, I would be privileged to end it there and let you draw your own conclusions as to what I meant—if anything. But unfortunately I am talking to school teachers and artists who demand clearness instead of mere words. I will try to explain what I mean.

Let me suggest a few fundamental facts that have some bearing on the subject:

- 1 Women do about four-fifths of the buying that is done. Much of that buying, however, is done with money someone else has earned.
- 2 We can depend upon the majority of people to respond to true beauty.
- 3 With good teaching the fundamental principles of Art can be understood by the average person, and while of course people will not all be equally artistic, at least they can become appreciative enough of Art quality to banish from our homes much of the ugliness that has been there.
- 4 Physicians and psychiatrists agree that creative Art is a highly beneficial leisure-time activity.

Working from these four premises, we can clarify our general statement made at the first

Since women are responsible for selecting such a large proportion of things bought, and since there is a general response to and a lasting satisfaction from living with really beautiful things, we hope to teach women as consumers to distinguish between beauty and ugliness in all the things they buy for themselves and their homes. Any teaching of women that improves their ability to select good designs and by their purchases to encourage the making of good and beautiful things in all fields of production should be called a contribution to sound economics. And since Art principles can be taught, or in other words, since Art can be reduced to a science just completely enough that consumers can learn to distinguish between good and bad design, we are hopeful that we can make women their own judges of Art quality. Then it naturally should follow that most of them will select and buy the productions of deserving artists and artisans.

If we can teach them to spend their fathers' or their husbands' money on good and beautiful things we should be helping them to give the men or the families with whom they live more pleasant surroundings and consequently more satisfaction for money spent. And if at the same time they are putting bread into the mouths of the deserving artists and at the same time hastening the bankruptcy of the producers of ugliness, those of us interested in Art will maintain that they have contributed to social welfare.

Since such training is based on appreciation, and since the teaching of appreciation is such a moot subject, let us pause for a few minutes to talk about methods of teaching. Art appreciation has often been taught as "art statistics," or in such a way as to make people gallery conscious but not at all conscious of Art around them in every day life. Being able to talk about the galleries or the painters is all right in its way, but until every woman realizes that whenever she sets a table, arranges a book shelf, or dresses her baby she has made an Art composition, more or less good or bad, she has yet much to realize about the real pleasures to be attained from creative Art.

I have taught Art in several sections of the United States to many types of students. Some of the methods which from my own experience and from the experiences of others have seemed to be effective might sum up under the following heads:

1. Experiences planned to teach students to "see"—that is, giving them a basic knowledge of Art principles to use in judging all things.
2. Experiences planned to teach students to exercise or to become trustful of their own judgments.
3. Experiences planned to teach students to express their own opinions clearly to others.
4. Experiences planned to stimulate imagination.

5 Experiences planned to teach students to "do" or to make things

Most important for all of these courses in consumer Art Education should be popular. I do not mean "snap" courses, but courses with a variety of appeal and with everyday types of application easily recognized by the students.

More specifically, some of these types of experiences may be

During the first part of the courses, while student confidence is at low ebb, I believe in having the instructor do a large share of the work. She should give several talks and demonstrations, these discussions accompanied by a large amount of illustrative material.

Student criticism of own things, such as purse, shoes, make-up, etc., in other words, asking them really to look critically at familiar things.

Student criticisms of small groupings or arrangements, such as articles on a mantelpiece or table, small furniture grouping, etc., these sometimes arranged by the instructor and sometimes by the students.

Selection from a group of objects all intended for the same purpose, like lamps, vases, wastebaskets, etc., these better in design, cost not known (Objects used that go into student rooms).

Class buy a series of objects, none of which cost more than 25c, all chosen for Art quality, and arrange an exhibit.

Arrange a series of "quality" exhibits, articles ranging from very poor up to very good, to show reasons for different costs. Use silver, dishes, handkerchiefs, etc.

Class comparisons of good and poor things side by side. This kind of teaching is possible in all courses.

Use local examples to lead to an interest in historic examples, to enlarge backgrounds for the development of judgment.

Bring as many types of good exhibits to the school during each year as possible.

Under the heads of learning to "see," to do, and to trust own judgments, we can recommend especially

The arrangement of exhibits—small demonstration exhibits for class work and larger exhibits brought from outside.

Students in committees responsible for arranging a series of small furniture groupings or other exhibits, keeping some on display throughout the term.

Enough original designing and making to develop an appreciation of good design and construction in things bought, and perhaps to lead on to an enjoyable avocation.

Students given a voice occasionally in the choice of permanent illustrative materials for the school, furnishings for demonstration rooms, etc., the more advanced students actually responsible for some of the buying.

In developing independence and ability to express oneself, student

demonstrations before the class are valuable. The others are encouraged to ask questions freely thus making the student justify her reasons. Discussions, of course, must be given in terms of Art elements and principles.

Reading and study assignments should be given by subjects rather than by specific page, chapter and book, although an acquaintance with some of the available sources must be made possible, and sometimes specific assignments must be given. One approach without the other, is, however, not so good. The same is true of work assignments. Assigning a specific problem and allowing for individual differences in the way it is worked out will produce a fine variety of interesting results.

**Illustrations:** Along with developing the imagination and interest, I think it is highly advisable to do the unexpected occasionally. While we will not indulge in dramatics to the extent that our classes become sideshows, we should be opportunists enough to see the stimulating power of humorous situations or situations not always recognized as academic, and to bring everyday life into the classroom wherever possible. Looking for design ideas under the microscope in science class, at a basketball game or in the kitchen as vegetables are being prepared, is not only good fun, but a fine way to tie Art up with everyday life. At the same time we are developing creative imagination.

I hope that these teaching suggestions do not seem to require more money for illustrative materials than the average school can manage. Much of this material comes surprisingly easily. Take one student's accessories and put them with another student's dress, and the possibilities in any class are very large. When Art in everyday life is our subject, everyday life becomes our laboratory. Remembering that everything with lines, shapes, textures, colors, etc. is a potential piece of illustrative material, all out of doors and indoors becomes teaching material. Students can be taught as much about color and pattern from a clinker from the furnace or a cross-section of a carrot as they can from the most costly illustrations. And often the subject is brought much closer home by using the everyday things. The teacher of course, often becomes a borrower from the homes of her friends, and students who are really interested will bring things from home, objects borrowed from stores, etc.

My fourth premise in the earlier part of this discussion dealt with the desirability of a leisure-time activity in which something really worthwhile is produced.

There is something fine and stable about a lady at her embroidery or a man at his woodwork that does suggest an old-age insurance of happiness and beauty. With all of our mad dashing around, has any of us after all done anything more worthwhile than Queen Mathilda with her Bayeaux tapestry or Queen Anne with her fine embroideries?

In Art teaching in Home Economics we do not give the students enough experience to develop skill enough to produce things for the market. This is not our aim. Nor do we think that they will even make many of the things for their own homes. But I think we would be making a big mistake if we did not give some practice in actually making things. The extreme pleasure a girl experiences when she finds that she has actually created something attractive in design and workmanship is a decidedly worthwhile experience for her.

Seeing this pleasure is a privilege which the home economics Art teacher enjoys and which the regular Art teacher often does not. The student who elects Art or chooses it for her major does so because of a real or fancied talent. Many of the ones who take Art in Home Economics do so because it is required, and by far the largest number of them come into the classes dead sure that they can do nothing with the subject of Art. Their keen enjoyment when Art becomes a living thing for them is one of the things that makes us Home Economic Art teachers enjoy our jobs so much.

Hence I repeat my belief in the value of teaching the actual technique of making a few things, not for professional skill, but to remove certain mental hazards, to give self-confidence, to add to students' appreciation of good techniques when they buy the works of others, and to give them a basis for a leisure-time activity in which they can create something beautiful. As I said before, however, learning to do is always secondary to learning to appreciate what is worthwhile to do and what is not, whoever is to do the actual construction. As examples, I know I need not mention the hours wasted on ugly quilts, ugly rugs, ugly doorstops, etc. We all know about them and deplore them. But at the risk of some of this still happening, I still believe in teaching some techniques to the average person. The ability that many of them will gain to create a good design or to select one, and to build up a really beautiful finished product—these abilities provide a background for a wholly intelligent and satisfying use of leisure time.

Added to this, then, an appreciation of the fact that whatever she buys should be beautiful in both design and in workmanship to be worth the money spent on it (no matter how much or how little is spent)—surely if we have influenced girls even a little bit in these two directions we have contributed something valuable to the consumers we are training.

# HOME PLANNING AS A UNIT IN INDUSTRIAL ARTS

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Home has been a paramount issue in the family life of man as far back as one can find records of civilization. For the poorer classes it has amounted to little more than a cave or similar shelter from beasts of prey and the elements. With the advancement of civilization the quality of this shelter has improved somewhat, but only within the last fifty years has there been any great effort exerted on the part of the citizens of this country to raise the American standards of shelter to a marked degree. Even this has been a sporadic and spotted effort in most cases. Only since the crash of 1929 and the ensuing depression have groups of individuals been successful in making our federal government conscious of a need for and a concerted effort in improving the housing of our people. Agencies of all kinds are now at work perfecting plans for better homes.

President Herbert Hoover first arranged conferences on home building and home ownership to which experts in housing and all related fields were invited in 1931. President Franklin D. Roosevelt has given added impetus to this nation-wide interest by the various acts he has had enacted by Congress. Then too, we are reminded of the large portion of the Century of Progress Exposition set aside and dedicated to improvement in home planning and construction.

Since 1928 more than twelve thousand magazine articles, pamphlets, bulletins, and books have been published on the various phases of the housing problem, according to J. Earl Davies.

Classes in social science and homemaking in some schools devote a portion of their time to certain phases of housing, but it seems that the most logical place to devote a conscious effort to such a study should be in a well-planned and administered Industrial Arts Drawing, or Planning Center. Through the medium of drawing the student can express himself in a positive way and if necessary, the fruits of his efforts can be carried home to the family circle for discussion. No subject lends itself so readily to the thoughtful discussion of all members of the family as does the planning of a new home.

I should not limit this course to boys alone, as most drafting courses are. Both boys and girls will eventually be homemakers and should therefore be given equal opportunity to participate in this valuable as well as pleasant class activity—not that we anticipate any appreciable number of them will necessarily attempt to make use of it as a vocation, but with the hope that they may be better informed as regards the planning of a home. This enterprise in most cases proves to be

the family's life investment and in the greater number of cases is the activity on which they are the least well informed. The definite study of a well-developed course in home planning will tend to make pupils better and more intelligent consumers of good, well-planned homes. And when one compares the shell of an eighteenth century house with the tangle of water pipes, gas pipes, electric wires, sewers, aerials, ventilators, humidifiers, heating and cooling systems that compose a modern house there should remain little doubt as to the increased intricacy of existence in the modern home.

In offering a course in home planning it is advisable to have as a prerequisite one semester in instrumental drafting. To get the best results it is further advised that an additional semester in orthographic projections, shades and shadows, and pictorial representation be elected. Such an election will enable the students to express themselves more adequately. In St. Louis a prerequisite of *two semesters* in the aforementioned courses are required before the election of Home Planning, which for administrative purposes is called Architectural Drafting.

We in St. Louis are fortunate in having several auxiliary units that are conscious of the needs of better home planning. By the cooperation of these groups excellent results are obtained. The organizations to which I refer are the Washington University School of Architecture and also The St. Louis Chapter of the AMERICAN INSTITUTE OF ARCHITECTS. These groups at various intervals send speakers to appear before classes in our high schools and discuss such architectural topics as design and the profession of the architect. These groups are also presenting material in the real-estate section of our Sunday metropolitan newspapers pertaining to the needs of better-planned homes. A second cooperating agency is the office of the City Planning Commission. This organization is very liberal with both its time and material goods in an effort to inform the community of its responsibility in improving housing conditions. From their studies one may be informed of shifts and trends in residential sections and can make a better judgment of possible future home-site values.

The Better Business Bureau, another of these agencies, has combined the best efforts of the AMERICAN INSTITUTE OF ARCHITECTS, the engineers, contractors, sub-contractors, building-materials organizations, loan associations, real-estate association, mill men, plumbers, and in fact the twenty-odd associations concerned with the business of construction, to assist in drawing up a set of *Good Practice Specifications for Building Construction*. These are available as a guide for assuring good and reliable construction. With these active contributing agencies to assist it still remains for the schools in such proposed classes in home planning to inform the students as potential home owners of the opportunities available to them, and to give them an understanding of what good practices are.



Now you may ask, "Just what has all this to do with a course in home planning as conducted in a drafting room?" I should like to say that the mere drawing of a set of house plans as you see them about you is only a small part of the job. If the instruction is to function in the lives of the students and be something more than a form of drafting to learn the symbols of the architect, the student must be given an understanding of the materials, processes, and craftsmanship that are brought together to make a home possible. He must also have developed in him a sense of design and appropriateness of things to their uses. A part of this informational material may be given by the lecture method. Such lectures must be most carefully planned and should preface the ninety-minute drafting periods in short, snappy doses. None should exceed fifteen minutes in length. This series of lectures should start with the size and needs to be met in planning the home, how the cost of such a home may be arrived at, the *selection of a site*, keeping in mind transportation facilities, convenience to school, church, stores, etc., whether there are sewers, streets, water, gas, light, telephone, etc. The *orientation* of the building on the site should naturally follow. One should not overlook the *layout of the rooms* and the style and arrangement of *furnishings* at an early time during these lectures. *Landscaping* of the grounds should have its place in the discussions. The lectures will not be complete without a detailed discussion also of the *specifications*.

Again let me emphasize that these discussions must be well-planned, thorough, correct, and brief. Because of this fact the lectures must be more or less dogmatic. Any sketches necessary to illustrate the points developed must be prepared in advance and ready for the students if the instructor hopes to keep the lecture from degenerating into the "gabby" talk-fest so common in the ordinary class discussions. It is advisable that note books be kept both by students and teacher. These should be carefully prepared outside of class and well illustrated. They aid the teacher in clear thinking and enable the student to clarify his work in the classroom. These note books *should be examined at frequent intervals* in order that the student may have any difficulties straightened out. A *review* at the end of each section is advised.

With reference to the specifications it is advisable to develop the following:

1. Preparation of site.
2. Excavation.
3. Foundations and footings.
4. Concrete work.
5. Structural steel.
6. Brick work or other types of masonry wall (No frame construction is permitted in some cities.)
7. Framing lumber and carpentry work.

- 8 Mill work
- 9 Stair work
- 10 Interior lathing, plastering, and stucco
- 11 Gutters, downspouts, sheet-metal work
- 12 Roofing materials slate, tile, concrete, rigid asbestos shingles
- 13 Floor and wall tile and accessories.
- 14 Glass and glazing
- 15 Painting and decorating
- 16 Plumbing, sewers, gas supply
- 17 Heating and ventilating
  - a Warm air gravity
  - b Warm forced-air conditioned
  - c Hot water
  - d Steam
  - e Vapor
  - f Cooling or air conditioning.
- 18 Electric work, including modern lighting
- 19 Finishing hardware
- 20 Insulation
- 21 Screens
- 22 Protection against termites and disintegration
23. Regulations
  - a Laws
  - b Codes
    - (a) Building
    - (b) Safety
    - (c) Electrical.
    - (d) Plumbing.

The equipment necessary for such a course should include the drafting room with its usual tables, boards, instruments, etc. There should be a book case and filing case for the housing of an adequate reference library and other source materials. There should be a library table on which drawings and other materials may be spread for observation and study. No definite text is advised for such a course. However, it is essential that there be a well-equipped library, catalogued according to the American Institute practices. This should be located in the drafting room and accessible to the students at all times.

In this library one should expect to find current and back files of numerous magazines on better home construction such as *Pencil Points*, *Architectural Forum*, *Architectural Record*, *The American Home*, *Better Homes and Gardens*, *The House Beautiful*, *House and Garden*, and others.

There should be copies of the many architectural "small house" competitions evident on every hand today such as the home electric competition conducted by General Electric; small house competitions

of the American Face Brick and American Common Brick associations; "Designs for Small Homes," a competition conducted by *Pencil Points*; "Iron Firemen" by the Portland Cement Association, "The Bath Room—A New Interior" by the Standard Sanitary Manufacturing Company, "Designs to Modernize Main Street," conducted by the Libby-Owens-Ford Glass Company. These are only a few of the many competitions that are available and should be in the reference library.

Among the books one should expect to find are those portraying:

- 1 Good practices in building construction
- 2 Exterior and interior detail of accepted design
- 3 Handbooks on building construction
- 4 Texts on architectural drafting
- 5 Shades and shadows
- 6 Pictorial representation.
- 7 Water-color rendering
- 8 Examples of good exteriors and interiors
- 9 Books on illumination, ornament, and rendering

No architectural drafting library is complete without its full quota of catalogs. In fact the most recent literature on building materials, equipment, and construction is obtainable chiefly in catalogs, so they should compose a large part of this library. One would expect to find *Sweet's Architectural Catalogs*. They comprise a reference library in themselves. Then there are catalogs of hardware, plumbing, millwork, glass, floor and wall tile, heating and ventilating equipment, electrical supplies and equipment, metal work. The AMERICAN INSTITUTE OF ARCHITECTS has its file divided into forty major divisions with some 1,100 subdivisions. To keep this material cataloged in its proper place one should be provided with *A Filing System for Architect's Offices*. This is a publication of the AMERICAN INSTITUTE and may be procured by writing their executive secretary, Octagon Building, Washington, D. C.

Finally one should expect to find copies of your city's building code available on the shelves. *Good Practice Specifications for Building Construction*, referred to earlier in this paper, may be obtained from the Better Business Bureau of St. Louis.

Having disposed of the equipment necessary for conducting this course, the enlistment of your civic organizations, your Better Business Bureau, the schools of architecture and chapters of the AMERICAN INSTITUTE OF ARCHITECTURE in your vicinity, and the proposed frequent brief lectures by the instructor, let us close this by pointing out a few of the steps to be developed over the drafting boards.

It is reasonable to expect the greatest emphasis to be placed on the layout of the first floor. In this layout careful study should be made of the convenience of the rooms, the placing of furniture in the rooms and its relation to the windows and doors, adequate provision

for light, both close and general, ventilation without drafts, adequate storage, etc. Every outlet, opening, passage, and piece of equipment should be provided only after careful consideration of its desirability, convenience, and design. With this study temporarily laid out, it is time to proceed with the most important elevation, and the second floor (if any). The remaining elevations should follow in their order of importance, and finally the basement. Usually after much compromise and shifting of original plans, the student is ready to locate the building on the lot and landscape the grounds.

Such study and discussion is sure to create a need for detail drawings. Only the generally accepted items of the plans and elevations are left to quarter scale drawings and notes for interpretation. Mouldings and trim are always drawn to full scale. Door and window schedules are treated individually and carefully by notes, schedules of description and detailed representation. Fireplaces, stairs, cabinet work, bathroom details, and similar forms of construction require large-scale interpretations. All the above drafting should be executed in pencil on tracing paper.

In the planning of a house the student should be expected to work within a certain pre-determined cost limit. This cost may be arrived at by figuring the total volume of the building and charging it at the prevailing cubage cost of the community. One may obtain this figure from local architects, building contractors, or by getting total costs on similar buildings and breaking them down into cubic figures.

A further step in the study of home planning is to erect a scale model of the home of cardboard or other material. The roof may be constructed of corrugated wrapping material and the windows of celluloid or cellophane. Sponges lend themselves admirably to the representation of trees, while bath toweling makes good grass. Mirrors may be used for reflection pools and sandpaper for gravel walks and driveways. Another method of showing the building is by pictorial representation. Water color, colored pencil, or black and white may be used as the media.

## VI. COOPERATION IN AND OUT OF SCHOOL

### COOPERATIVE ACTIVITIES IN THE ARTS

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The incidents cited in the present paper will illustrate what is meant by "cooperative activities." We should not presume that activities of the type described are confined to my native city, but it has been my privilege to watch their local development rather closely, and this intimate contact has enabled me to draw certain inferences as to how people may work together for the common good.

We are all familiar with the demands which are continually being made on our schools for participation in one kind of drive or another. Apple week and candy week are common examples which serve to illustrate that type of cooperative activity in which we are disposed to believe the mercenary motive is prominent. Therefore, one finds a good deal of satisfaction in being able to describe a number of events which involve activities on the part of our school boys and girls which are obviously for their betterment instead of their exploitation.

This will be a simple story. The environment is such as most of you are familiar with, namely, a city with all classes of people, rich and poor, wise and otherwise. In order to be a little more specific about some of the characteristics of this city, let me say that it is well known for having a civic and political conscience which has the general welfare of its citizens uppermost. Perhaps because of this inherent trait it has been a pioneer in the development of the Community Chest, or cooperative plan for maintaining its charitable and character-building organizations. Incidentally, this spring for the sixteenth successive year it conducted a drive to pledge contributions to the amount of nearly two million dollars.

I shall refer to only five cooperative activities, the first two of which have occurred repeatedly within the same time period, that is, Boys' Week and the Boys' Hobby Fair. Nearly fifteen years ago someone conceived the idea of directing more public attention to the religious, educational, recreational, social, and civic interests of our boys, tomorrow's citizens. In due time some fifty organizations agreed to cooperate in a program to be known as Boys' Week. Among the sponsors were luncheon clubs, civic clubs, business clubs, recreational clubs, educational institutions, charitable organizations, and character-building organizations. A committee of representatives from these groups set up a program which has been repeated each year with little change from the original plan except in details. It is usually held the

last week in October Each day is selected for emphasis on some particular phase of boy life, such as

Boy and His Country	Theodore Roosevelt Campfire
Boy and Religion	Boys in the Church
Boy and Education	His future
Boy and Organizations	Value of groups
Boy and Civic Responsibility	Opportunity for direct observation of various civic functions
Boy and the Home	Partnership in the home
Father and Son	Dinners and outings
Boys and Play	Egg hunt, hare-and-hounds chase, boy and dog parade

These activities were sponsored by various organizations for either neighborhood or city-wide group programs The schools were concerned principally with Boy and Education Day, and Boy and Civic Responsibility You will be interested to know, however, that it was not necessary for the schools to take the initiative This was assumed by various organizations To them it was immediately obvious that the place to reach the boys was in school, and this led to cooperative arrangements to meet the various situations On Civic Responsibility Day in the earlier years of this movement, boys theoretically assumed the positions of various legal and civic officers, but in recent years they have been given the more sensible position of associates, that is, they have attended and observed various functions as recognized visitors and were given places of advantage Thus, as representatives of their schools they were brought into close contact with civic affairs, and in return they carried back to their fellow pupils the results of their experiences and observations

But lest this whole affair of Boys' Week assume too solemn an aspect, the last day was given over to games and sports Among the most interesting of these was the Boy and Dog Parade All sizes and types of boys participated, each in charge of his dog—and they too were all sizes and kinds—congregated at a given point and marched for several blocks in parade formation Now the adult judges of this parade were just grown-up boys, and somehow it seemed to bring back memories of joyous boyhood days when a dog was often the closest of companions The winner was selected on the basis of the most typical and natural relation of a boy and his dog, without reference to the pedigree of either The event and the results have always been very interesting

Running concurrently with and part of Boys' Week was the Boys' Hobby Fair. For twelve years this very popular affair has been sponsored by the ROTARY CLUB. As in other events, the schools have been the medium through which the boys have been reached, but the Club made all plans; provided the space amounting to thousands of

feet in some downtown building, announced, received, and arranged the exhibits, and invited teachers to join with them in judging the results. The public has responded enthusiastically by their attendance, for which there was no charge. The exhibits have been varied and often have revealed unusual talent. The promoters of the Fair, however, have been very careful to recognize originality and that which gave evidence of being a real hobby. One year a Negro boy received the grand prize for a model steamboat which he had been three years in building. On another occasion the grand prize went to a boy for his very complete home work-shop, which he transferred to the fair. Last fall the highest award went to a boy for a pencil drawing portraying the heads of five movie stars. In recent years some of our schools have held local hobby fairs just previous to the city-wide affair, and only a few weeks ago one school arranged a hobby fair for its teachers. This event proved to be a very illuminating affair, in that it revealed aptitudes which one would not usually suspect. The effect, of course, was to promote common interests.

Not to be outdone, the girls for a number of years have had their Hobby Fair during Girls' Week. While similar to the boys program in general, there have been several departures which seem worthy of mention. For example, the program of Civic Responsibility seemed to be more definitely organized on an educational basis and less spectacular. The exhibits at the Fair were more colorful, as one would expect, but the surprising thing to many persons was the evidence that, *particularly in the field of handicrafts, girls like to do many things that boys do*. As teachers we need to recognize this fact in planning for future courses of study.

One thing that has probably influenced the girls' program and made it contrast in some ways with that of the boys' is the fact that it is easier to find competent women who have the time to provide the necessary leadership. Again, it is worthy of notice that while teachers were interested, the actual leadership was assumed by persons outside the teaching profession. I submit these examples—Boys' Week, Boys' Hobby Fair, Girls' Week, and Girls' Hobby Fair, as worthwhile cooperative activities devoid of exploitation of either pupils or teachers.

My fourth example has to do with our Mayor's Christmas Committee and its program. As many as fifteen years ago the boys in some of our school shops manufactured toys for underprivileged children from material supplied by the Junior Red Cross. These boys had a fine experience in planning and carrying through a project of quantity production with all of the intricacies of such an organization, and the Junior Red Cross received a supply of unusual toys at a very reasonable cost, which they in turn distributed to those who were most in need of them. With material obtained from the same source girls dressed

dolls, and pupils in Art classes made Christmas menus for the men on Uncle Sam's battleships. At the same time many other Christmas activities, such as parties for children in the poorer districts and the distribution of food to needy families were annual programs. It was observed, however, that this distribution was not always equal, in some cases there was omission and in others duplication. This led to the organization of a committee of representatives from most of the interested organizations. This group became the Mayor's Christmas Committee, and it began to function completely as the depression caused the development of major relief programs to provide the actual necessities of life. It was the belief of this committee that even in the most distressing times spiritual values and personal morale should not be neglected. They made it their major responsibility to maintain the Christmas spirit.

With this high purpose the committee increased the Christmas season programs in many ways. We need not dwell on all of the details of the plan, but perhaps we should be interested in this matter of making and distributing toys, just one function of the large committee. The revenue of the Junior Red Cross having declined, one of our newspapers introduced a plan which they called "A Mile of Dimes." Long shallow trays, under the protection of volunteers from the police and fire departments, were placed at the busiest corner of the city, and people were urged to contribute their dimes. I shall let the reader estimate the number of dimes it takes to extend a mile, but I will say that the response was very satisfactory. Last December, when the plan was extended to many factories and stores the collections amounted to nearly \$3,300. This sum made it possible to reach more than 20,000 boys and girls with a Christmas gift.

But let us see how this affected our school program. In the beginning the number of pupils who contributed was comparatively small. In order to develop the Christmas spirit of giving, an effort was made to have each pupil, at least each pupil in elementary schools, to contribute through some form of activity. The response was tremendous, but some of the products proved to be inappropriate, in that they could not stand the handling which was necessary before they reached their destination. It was also reported that it was difficult to find in the collection things that were attractive to older children, particularly girls from twelve to sixteen. A committee of teachers was confronted with this problem, and one of their first acts was to drop the word toy and substitute the word gift. And now the words at my command fail to describe the many beautiful and substantial gifts that resulted from this committee's work. Consequently the Christmas gift program was a grand success, all of the children took part, and plans are under way for next year. Before leaving this topic, I should point out that while gifts were made in schools, their distribution was



handled entirely by charitable organizations such as the Associated Charities, Catholic Charities, Jewish Charities, County Welfare, and other smaller organizations, all working together through a central committee. This is another example of wholesome cooperation between those who are in school and those who are without.

My last example involves only teachers and pupils within the school system in the presentation of a Public School Exposition. The call for this demonstration came quite late in the school year, causing much concern on the part of teachers engaged in bringing their annual programs to completion. However, the response was generous and prompt, leading some to believe that the spontaneity of it was largely responsible for its brilliance and appeal. To begin with, all teachers were appealed to and committees representing all levels of school work were formed. Some of the principles adopted were that the work of the schools should be represented as true-to-life as possible, that the names of schools and departments should be omitted and that the program of studies should be shown as a continuous one, with opportunities for options to meet special interests and aptitudes, especially on the upper levels.

We are all familiar with the typical exposition where the space is divided into ten by ten booths just as though all types of activities or displays could be crowded into the same mold. Those of you who have had to do with the assignment of space for the commercial exhibits at our conventions know how important it is to place direct competitors at opposite ends of the exhibit hall, as though they would contaminate each other. In arranging our exposition it was decided to ignore the traditional small booths for our school display and to stimulate cooperation instead of competition. How well we succeeded is of course a matter of personal opinion, but we have at least one recorded approval in the article which Dr. William E. Warner of Ohio State University wrote for the July, 1935 *American School Board Journal*.

Let me try to give you a word picture of the physical set-up of this exposition. First let us visualize a room nearly 100 feet wide and 250 feet long without column or railing to interfere with the use of this nearly 25,000 feet of floor space. Next picture a center aisle nearly fifteen feet wide, extending from one end of the hall to the other. This left exhibit space on either side thirty-eight feet wide from aisle to walls. This exhibit space was then assigned to various school levels as areas, the size depending on the kind of use which they might be expected to make of it. For instance, the kindergarten and primary grades had a space with a frontage of seventy-five feet.

In the same way areas were provided for the upper elementary grades, the junior high schools, the vocational high schools, and the regular senior high schools. In addition to the above, an area was provided for a group of special schools, such as the sight-saving, sub-

normal, deaf, crippled, and delinquent classes. In another area various auxiliary programs and departments were displayed, including the adult program of the county, the Vocational Guidance Bureau, the Federation of Parent-Teacher Associations, the Evening Schools, the Dental Clinics, and the Business Department of the Board of Education. Another good-sized area was given over to a "Little Theater" with seats for 300 persons. The stage for this theater was about forty feet wide and twenty-five feet deep. A very modernistic stage background, rich in color and brilliantly lighted, represented the work of boys in several schools. On this stage there was presented a continuous program of musical, dramatic, and recreational activities as well as demonstrations of teaching methods.

The displays in these areas were arranged in various ways, but always with the purpose of inviting persons to leave the center aisle and examine the many details. In the kindergarten and primary grades the display units were large and quite general. In succeeding grades there was a gradual acceptance of the booth plan, until in the senior high schools it became the accepted form. However, even in the more formal exhibits there was evidence of much correlation between various subjects.

One of the outstanding features of this exposition was the part played by the so-called academic subjects. Most of us have probably heard teachers in this field say that they had little to display. On parents' night they are prone to step aside for the activity subjects. Such was not the case at this exposition. Some of the most attractive displays were in the fields of language, history, science, and mathematics, thus stimulating friendly cooperation with the activity subjects.

The group meeting here today is made up of persons interested in those subjects which have frequently been called "special." This is a term which has caused much misunderstanding and has worked to our disadvantage. Let us see how these subjects contributed to the school exposition. In the first place they were not represented as departments, but as *natural and integral parts of the educational program*.

Beginning with the kindergarten, Industrial Arts as defined by Bonser was in great evidence. Boys and girls had worked together to construct a great variety of projects which served to give meaning to their three R's. In the social studies of the upper elementary grades, Practical Arts, to use the inclusive term, was given even greater emphasis. Beginning with the fifth grade, both Industrial Arts and Household Arts were shown as subjects, because that is the way they are provided for on the school program, but what a contrast was seen between the objectives of today and those of a generation ago. For instance, we found in the junior high school area these Industrial Arts objectives represented:

*Exploration.* Contacts are made with many materials and the opera-

tions involved in working them. Each subject is explored and the boy discovers how they function in everyday life.

*Correlation and Vitalization* Mathematics, science, English, geography, and other subjects function in the making of projects. Here they become an essential and active part of the boy's life.

*Leisure-Time Interests* These subjects are naturally appealing to boys. Experiences gained here carry over beyond school hours into spare time at home and at play.

*Socialization* Boys may work together and help each other. The ideals of leadership, self-control, responsibility, and consideration of others are initiated and stressed.

*Guidance.* Here opportunity is provided to discover what interests and abilities are outstanding and what vocations are available. This aids in planning for the future.

*Industrial Information* The knowledge that Art, skill, and culture exist in industry, intelligent buying and using of industrial products and services, an appreciation of labor.

In the senior high school area a large chart listed "Some Applications of Other High School Subjects to Industrial Arts," including the fields of botany, chemistry, physics, English, history, commerce and industry, mathematics, and Art. Here is seen a recognition of the opportunity for correlation when we recognize all of these subjects as part of the *whole program of education* timed to the needs and aptitudes of individual pupils.

But I seem to have omitted something. How about Art? Let me take this opportunity to indulge a hobby by stating rather bluntly that some persons have misappropriated the word Art to designate a particular field of interest to the exclusion of other aspects. If you examine your Webster's dictionary, you will probably find that the word Art means, in the order of their listing: 1. Skill in performance. 2. Human contrivance or ingenuity, as in adapting natural things to man's use. 3. A branch of learning. 4. A field of learning. 5. General principles of a craft. 6. Systematic application of knowledge or skill, a craft. 7. Application of skill and taste to production according to aesthetic principles, such application to the production of beauty by imitation or design, as in painting or sculpture. I mention the above not because of a lack of appreciation, but to point out the need for better terminology. So let us return to the exhibits and see what Art, even in this restricted sense, contributed to the exposition. Of course there were units in which specific problems in design and color were emphasized for their own sake, but of far greater value was the applied Art which was revealed with varying degrees of skill in every detail of the whole exposition. What would the exposition have been without pleasing outline of design, without harmony of arrangement and color, without practical relationships, without beauty? Art in the sense of

beauty is much more than a subject, it is an influence which should permeate all of our creative efforts

In keeping with the above thought a card in the Senior High School exhibit contained the following "The Art instinct is the precious possession of all, and not a special dispensation to a privileged few" And in another exhibit I read, "As the sun colors flowers, so Art beautifies life"

Cooperative activities like those described here make a definite contribution to the goals we seek to attain in the Arts They exemplify, for example, *incentives to special effort* on the part of pupil and teacher in the Arts and in education in general; *public recognition* for these pupils and teachers of their regular and special work and interests; *improved* public and professional *relationships* for the schools and particularly for the Arts people; and *first-hand education* of pupils in certain significant economic and social relationships and needs, as well as opportunity to make definite contributions to some of these needs. These activities have been described here in the hope that the account might prove suggestive to the Arts people of other communities

## CO-OPERATIVE VENTURES IN INDUSTRIAL ARTS

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The idea of coordination is not a new one in the present era. Our highly specialized activities, grown to such enormous proportions in the present century, have compelled us to depend upon our fellows whether we wish it or no Not until some essential unit fails do we fully realize the importance of this coordination Too often we take this vast interdependent system for granted The youth of the pioneer period lived close to the sources of supply and learned at first-hand the processes of extraction and fabrication of raw material Today the youth who would understand the full import of even the everyday processes involved in the simplest sort of living must have had a long period of instruction in processes which all too often are highly artificial and at best limited in scope.

It is about this task of instruction in the facts of some phases of coordination that I wish to talk briefly. The present school program is built upon certain basic beliefs in the usefulness of certain tool subjects, a relative conformity to group ideals and in fundamentals of health and nutrition But, we specialize too soon even in the schoolroom, and the student "takes" this and that subject without sensing the fact that

they should fit together and make his idea of his world, large or small, a unitary one.

We attempt to do this integrating in some cases by general or introductory courses and again by comprehensive or summary types of examinations. This latter usually comes at the close of a unit or a series of units of instruction and often finds a student wholly unprepared to make sense out of the various units he has studied. To solve the difficulties of our segmented educational processes is not the purpose of this talk today. Rather, we shall look at one particular phase of education and investigate the possibilities of learning the lesson of coordination in that specific situation. I refer to the division known as Industrial Education and the opportunities offered in a course in general shop, auto and airplane mechanics. In these courses it is possible to show in a natural fashion the vast interplay of principles learned in other departments. I am aware of the danger of overemphasis and oversimplification that is present when one steps from his laboratory and talks rather than demonstrates. I shall accordingly describe the program of actual laboratory work rather than the theory of what a course should be. If this program is thereby limited it may be of value in its suggestions of further development.

The courses chosen for the dissecting table today are two in number. One, a high-school course in general shop, meets for five one-hour periods each week during the entire school year. The other is a college class in auto and gas engines, offered for one quarter only. It meets eight hours per week and carries four hours' credit.

The high-school course has three major emphases: (1) electricity and its applications, (2) the internal-combustion engine and the automobile, and (3) a survey of the building and construction industry. The latter division includes the industrial uses of cement, wood, and steel in the fabrication of buildings. We shall first consider the field of electricity. We shall proceed upon the theory that we must demonstrate first and learn the principle afterwards.

The first step in the process as we followed it was careful inventory of the background of experience of the students who made up the group. We discovered a wide distribution of experience ranging from practically no experience in electricity beyond turning on a light to rather advanced knowledge of commercial sound equipment. This range of experience does not make the task of instruction easy, but it is frequently met with in any student group. Our experience with this group has suggested the possibility of a much more intelligent planning of curricula when dealing with introductory courses such as general science. The Industrial Arts department offers or could be made to offer excellent laboratories for demonstration purpose.

We shall now present in brief outline form the courses of study

as we actually gave them and attempt to show how various fields of activity may be synchronized in the various projects or demonstrations

*Electricity* We started with a study of magnetism and drew upon physics for facts The cutting of lines of force of a simple electro-magnet to produce a small current offered an easy introduction into the study of electricity

Our first actual project was the wiring of a dry cell to ring a bell or illuminate a small electric lamp These demonstrations offered further appreciations of physics and chemistry After the dry cell had been seen in action it was dissected to see how it was put together This introduced the study of types of batteries, including wet and dry cells of different sizes and types

The construction of the ordinary automobile wet battery was shown by partly dismantling an old battery in the laboratory

The next project units were in simple wiring As good wiring practice involves different types of splicing to serve variations in function Physics was again called into play here. Splices that have to withstand strains must be made differently from those where contact alone is necessary Practically all good splices must be soldered. This also involves some simple physics and chemistry As a project each student was required to take a piece of wire and make and solder each of the important type of splice When this skill had been acquired, more elaborate projects were assigned

House wiring was the next topic of study The student group was instructed to outline all of the applications of electricity in a typical home Then we faced the problem of constructing three panels that would illustrate the greatest possible number of these essentials This planning was done as a class The class was then divided into three groups, each to work out a panel to include one third of the accepted minimum

Group one was given responsibility for including the following on their panel safety switch box, fuse box, electric meter, pilot light and switch, and necessary receptacle for connecting the panel to a source of supply and to another panel

Group two undertook the following: a two-way buzzer with necessary transformers, signal system, a simple lamp with switch, a three-way light switch system, and the necessary connecting receptacle

Group three planned the following: a burglar alarm system to be operated with a door switch, with necessary connecting units

The construction of these three panels was rich in opportunity for instruction As the lay-out required some foresight, the student became contractor, designer and artist all in one; for designs were corrected for efficiency and symmetry before being constructed

The whole process of planning for these panels involves a lesson in group cooperation and affords leads into the field of social science

After the panels were constructed they were connected as a unit, and each group was asked to demonstrate its particular part Naturally there were weaknesses in these demonstrations The instructor has an excellent opportunity to offer help when a group voluntarily asks him for further light on a particular process that is not clear One of those processes was the measuring of current The electric meter in one laboratory has a glass case so that it is possible to see the wheels move

The study of the electric meter introduced the whole field of current, amperage, voltage, and cycles This is physics of the utmost importance The reading of the meter as a problem gave rise to the problem of why some dials are read clockwise and some counter-clockwise

We had here our first practical laboratory introduction to the use of the wheel in industry The wheel, one of the oldest of inventions, is an interesting study and has many applications that the alert instructor can emphasize in various ways The wheel in the meter solved a problem of transfer of energy, basically a study of engines and levers We put the meter to a further practical use We decided to charge a battery and find out how much current it would consume This involved the use of a battery charger, the current had to be rectified This brought into play more physics and an appreciation of one means of storing energy for future use This carries an important lesson in economics

Thus far the group had not studied the generation of electricity except at the simple electromagnet stage However, this elementary knowledge was now brought into further use by a study of a Delco home lighting generator With this unit we coordinated the study of electricity and that of gas engines Although the final chapter in the study of electricity came after the study of the principle of gas engines, for clarity I shall indicate those final steps now The generator was connected to a lamp on the number two panel, and the gas engine was wired for ignition to the battery we had charged in the laboratory Since we did not have the large storage battery used with the generator in actual operation we connected up an old Ford coil to give high tension current and soon had the generator in operation. This process demonstrated further the manipulation of current in industry

As a final project in the field of electricity each student was required to perform some task at home involving a new operation in the area of wiring or repair A signed statement from the parent was accepted as evidence of accomplishment A note of caution is necessary here because some students may attempt a dangerous or impractical venture It is best to have these projects approved before they are attempted

This last project was gesture in the direction of home-school cooperation

*The Internal-Combustion Engine, the Automobile, and the Airplane* The gas engine used as the first approach to a study of internal combustion was the Delco engine already mentioned. As we had another small horizontal stationary engine in the laboratory we divided the group into two sections and allowed one to work on each engine. These engines were partially dismantled so that the essential parts such as piston, crank, valves, and cams were plainly visible. Then and not until then was the theory discussed. The field of physics contributed information about Newton's laws of motion, behavior of gases, classes of levers, friction and heat. The gravity feed of the carburetor was an excellent application of the law of gravity. The fly wheel is based upon one of Newton's fundamental laws. The governor on the horizontal engine illustrated the application of centrifugal force. Cooling by air and water illustrated further physical principles.

Types of engines were studied from Dyke's *Encyclopedia*. As the four-cycle engine was the only type in the laboratory, the two-cycle engine was seen in theory only.

As the college class in gas engines and auto mechanics ran concurrently with the high school class, we took advantage of the situation in a manner designed to be of profit to both. We let the members of the college group on several occasions act as instructors on various units of the automobile upon which they were working. As two of the members of the college group were interested in teaching in this field, the practice they secured was valuable.

The work of the college class can be described more logically here than later, since their work was so closely related to the content of the high-school course. The principal aim of the college course was the comprehension of the gas engine and the automobile from the standpoint of construction and not of repair. The work of this group included the following activities. First the overhaul of a Dodge motor, then the mounting of transmission and differential units. As the motor was in a chassis the whole unit was ungainly. We determined to cut the frame and make a mount for the motor from the frame parts. This introduced the college engineer and his oxy-acetylene cutting torch and welding equipment. The high-school group witnessed this process. Work on the motor involved grinding valves, building of instrument panel, installation of distributor and rewiring of the ignition system.

The second unit to be constructed was a transmission model. In the laboratory we had a unit that had been taken from a Dodge truck. We mounted it on a wood base. Incidentally this called into play the abilities of one of the students who was skilled in woodworking. We again called upon the cutting torch and cut away enough of the



gear cover to afford a clear view of the transmission gears. We attached a small motor to the base and cut a large drive wheel from ply wood, to attach to the transmission drive shaft. The old clutch pedal was revised, enabling it to release tension on the belt drive of this motor to simulate the clutch action necessary in gear shifting. Before final assembly the unit was completely dismantled, cleaned and reassembled. To make the determining of gear ratio simple a wood pulley with a projecting knob was attached to the propeller shaft end of the unit. A similar lug on the large drive pulley made it easy for the observer to compare the relative speeds of these two pulleys for the various gear positions.

A third unit that was constructed was a differential model. The rear axle and differential, including the wheels were mounted on pedestals. The torque tube and propeller shaft were cut off about midway and a third pedestal mounted under it. A crank was welded to the propeller shaft as a means of applying power. The differential housing was then cut away, exposing the gears. Three brake control levers were mounted on the torque tube pedestal. Two levers controlled the two wheels individually and the third lever worked through a mechanical equalizer to operate brakes on both wheels. This unit was used to illustrate many principles of mechanics. In both classes a history of the evolution of the methods of transfer of power from the motor to the rear wheel was stressed. This traced the development from the early belt drive to the modern enclosed shaft and gear drive. Body design, wheel, and spring construction were emphasized but in a much briefer manner.

In connection with the work on the automobile, three field trips were taken; one to the local auto show, one to the auto "graveyards" and one to a series of local sales departments.

The high-school group was introduced to the science of flying by a specially arranged trip at the local airport. All students taking the trip had flight permits from their parents. About half of the class made the trip. In the laboratory we have a Liberty-motored army plane, and most of the principles of flying can be illustrated by using this as an instruction unit.

This year, however, we adopted a slightly different procedure. Arrangements were made with the local airport to recondition a plane in our laboratory. The motor was taken apart, the valves ground, the fuselage sanded, painted, and covered with linen. Much of this work has been done by the students under the supervision of a flight instructor and mechanic from the airport. This work on the airplane has been the means of illustrating some of the most important lessons in applied physics. Study of overcoming a gravity and the achievement of strength with lightness brings out the fundamentals of aerodynamics and metallurgy. A study of the instrument board of a

modern airplane is another interesting experience in applied scientific knowledge

*The Construction Industries.* Due to the fact that we are today considering only actual fact and not theory we shall discuss this last division very briefly. This section is to be offered this spring following the completion of the work on the airplane.

We expect to visit several of the many building enterprises now going on in the city. We also expect to mix enough concrete to learn something about the process. Because there are several large building projects in process, including a new court house, there should be ample opportunity to view at first hand many interesting features of this highly important industry.

In summary, it should be said that our aim has been to show the great value of stressing the interdependence of the various educational, scientific and commercial forces now in operation in our society. We believe that Industrial Arts departments can and will have an ever-increasing importance in this very fertile field.

## VII. SPECIAL FUNCTIONS

### ART MUSEUM WORK WITH CHILDREN

THOMAS MUNRO

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The title first suggested to me for this paper was "Popularizing the Museum with Children." When I considered this suggestion, it seemed to me very significant that such a problem should be raised. Does it not imply a rather deplorable state of affairs that we should have to think at all about "popularizing the museum with children?" I am not assuming, as some museum officials do, an air of haughty indifference toward all popularizing of Art and asserting that children have no place in a museum anyway. Quite the contrary. I think it is a sign rather that there has been something wrong with our museums, if we have to worry much about how to make children like them. We don't have to popularize Charlie Chaplin or Mickey Mouse with children, and they are excellent Art at the same time. There are children's rooms in most public libraries, where they come and feel at home without urging. We have even made some headway in the past generation toward popularizing schools with children! The modern pupil of a good school likes to be there, and laments when he has to stay away, instead of hoping as his father did that the school will burn down. Like the schools of yesterday, the museum is hampered by the dismal tradition of being a dark, cold, and austere abode of great Art, forbidding and incomprehensible to the young. Our present problem, as I see it, is not so much to inveigle children into liking the old-fashioned

kind of museum, as to make the museum such a place that children will like it of their own accord

*What Is an Art Museum?* It is generally understood to mean a large public building, devoted to showing extensive and important collections of works of Art, especially original paintings and sculpture, fine porcelains and textiles. It is with such institutions as these that we are primarily concerned. But for a moment, I would like to remark that many of the functions of a museum can be carried out on a much smaller scale. Every school and library can at no great expense have its own small museum of Art and handicrafts as well as of natural science. It may consist, at first, of nothing more than a single glass case full of curios, or a corridor hung with framed prints and photographs. It may contain no original works of art at all—only inexpensive reproductions, in the form of color-prints and casts. These are now made in a quality enormously higher than anything available fifteen years ago, and in a variety sufficient to bring a fair sampling of the world's Art treasures home to the remotest community. Perhaps the town museum is nothing more than a vacant room in the city hall or community center. Yet it can be kept perpetually filled with travelling loan exhibits of excellent originals, supplied by such agencies as the AMERICAN FEDERATION OF ARTS, the COLLEGE ART ASSOCIATION, and the NEW YORK MUSEUM OF MODERN ART. So far, these loan exhibits have been mainly for adults, though of some value to children as well, but now discussion is turning to the advisability of circulating exhibits especially for children.

Certain large public school systems, particularly those of St. Louis and Cleveland, have developed their own "educational museums," or circulating collections of visual material. In Cleveland the public school lending collection stresses other fields than Art, and the task of supplying illustrative material for Art work is carried on by the Art Museum. The latter, though a private institution, circulates thousands of art objects free of charge throughout the schools and libraries. As far as the masses of Cleveland children are concerned, this lending collection is one of the most important parts of the Art Museum. It is often hard for distant schools to bring classes of children to the museum. So there is a strong demand for us to "take the museum to the schools." This we do through keeping about two hundred glass cases, in nearly as many buildings, filled with frequently changed exhibits of small art objects, handicraft work, prints and paintings, originals and reproductions. These are, of course, chosen and arranged with special reference to the needs and interests of children. Most of them serve to illustrate historical periods in social studies, and principles of design which are taught in the Art class. They can be seen at leisure in the schools, usually in a corridor or reading room, where they can be studied carefully by the classes most concerned, and more casually

enjoyed by the rest of the school. At the same time, the Art Museum library circulates its own lending collection of thirty-five thousand lantern slides and of large color prints which can be placed in easily opened frames.

All these facts indicate that we are now developing a more flexible idea of what a museum is and how it works. It is no longer to be considered as an inert and exclusive storehouse for the use of advanced Art students, but an active instrument for bringing Art to the community, including children as well as adults. It is no longer limited to the notion of a huge Greek temple of marble, filled with million-dollar treasures, which only wealthy cities can possess. If it were, I should not be discussing museum problems before a group of Art teachers, many of whom come from small communities remote from urban centers. What I have to say will apply in its essentials to all use of visual art material by children, whether in a large museum or elsewhere.

There are several basic factors which determine the amount of pleasure and profit which children will receive from an Art collection. What kinds of Art does it include, and how suitable are these to children's interests at different age-levels? How are these objects exhibited, explained, and used in instruction? What other activities are available in the museum besides the opportunity of gallery observation? These factors will be touched upon briefly in the paragraphs which follow.

In the first place, *what kinds of Art does the museum possess?* It goes without saying that children's tastes have been almost wholly ignored in the Art museum of the past. It has been assumed that all *good art is adult art*, and that if children cannot appreciate adult Art, they should stay away from the museum. In fact, the old-fashioned museum director was frank to say that he would be much more comfortable if children would stay out of the galleries entirely. A child to him was an unmitigated nuisance, whose presence in a museum could only mean dirt and disorder, noise, grubby finger-prints and pencil marks. Experience is proving that these dangers can be almost eliminated through giving children a proper sense of responsibility, and a liking for the museum as a place where one comes to have a good time, not to bored resentment.

Having admitted the children to the museum, we are now beginning to wonder what there is for them to see there. It is still a debatable question to what extent there is or should be such a thing as "children's Art." Should they not be shown the same Art that adults are shown, with whatever expurgations our conventions demand, and then helped to appreciate as much of it as they can? Is not so-called children's Art usually just bad Art, consisting of sentimental and tritely pretty magazine illustrations? There is a good deal of truth in these arguments. Certainly with proper methods of instruction, and sometimes, best of

all, with no instruction, children can enjoy and appreciate great adult art—not for its more profound and difficult aspects, but for its more simple and easily understandable ones. At first they may enjoy only the bright colors, or a pretty child or animal somewhere in the picture; but with each successive year they may learn to see more deeply into the same picture, grasping ever more fully its complexities of design and cultural significance.

Nevertheless, certain kinds of Art are much more easily and completely enjoyed by children than other kinds. They present simple story situations, familiar objects, types of person, animal and fairy-tale creature which the child can understand, and they do so in Art forms which are simple, direct and vivacious. There is also Art which touches directly on the interests of upper age-levels in childhood and adolescence, such as machinery, exciting adventure and romance. Such "Art for children" may or may not have been expressly so created. It may have been created for adults of an earlier and simpler time. Yet we must not make the mistake of thinking that all primitive Art is suitable for children, much of it is far too complex and remote from the mind of the modern child. Certainly Art for children does not have to be inferior, or restricted to the sugary diet of children's magazine illustrations. It can be chosen from the whole range of good Art, past and present, on a basis not of lowered aesthetic standards but of simplicity in form and congeniality to the interests of youth. It can be chosen not merely from the standpoint of what children like and prefer at first sight, but of what they can learn to like through effort, and of what will help to develop their powers of appreciation. The problem of making a specific selection of Art for children of different ages and temperaments is one that bristles with difficulties,—psychological, moral and educational. Its solution lies a considerable distance in the future, although numerous educators are beginning to grapple with it. In the meantime, there is perhaps no better way to study the question than to present many different kinds of Art to children of different ages, under circumstances as favorable as possible, and see what happens. Let us see how much of the adult Art in the main museum galleries they can grasp and enjoy, and let us have, somewhere else, a gallery or two entirely for their benefit. Perhaps it is inadvisable to have a distinct "children's museum" in a building apart from the other, for this may seem to imply that the main museum is not at all for them. But at least we can have separate children's rooms in the main building, where specially planned exhibits are shown.

Whatever kinds of Art we exhibit, we shall have to pay more consideration in future to the problem of *how they can best be exhibited* from the children's standpoint. Here again we have barely made a start. Museum directors and curators in the past have usually had very little of the showman in their makeup. Their attention has been so

fixed on the primary tasks of acquiring Art works and studying their history that little time has been left for the technique of museum exhibition. Even from the adult standpoint, museum galleries have too often been dark, crowded and jumbled in arrangement, hence quickly confusing and fatiguing. We are now emerging into a new stage of museum technique, where the Art of exhibiting is studied as carefully as it has been for years by department store window-dressers, whose sales depend on showing objects to their best advantage.

The problem is a many-sided one, involving first of all a sympathetic consideration for the psychology and comfort of museum visitors. It involves proper lighting, to bring out the true color of pictures and textiles, the planes and hollows of sculpture, and the individual quality of every small object. Some things require a spot-light, others a diffused illumination. Cases should not be crowded, even though we have to forego the temptation to display all our treasures at once. Objects should be arranged significantly so as to bring out distinctive shapes and colors, to fit in harmoniously with their neighbors, and perhaps to reveal a historical sequence or principle of Art.

If we are just beginning to do these things for the adult visitor, how much farther we have to go before meeting the needs of the youthful one! If he is to see within a case, it must be of the proper height, and this is sometimes hard to arrange without discommoding the adult observer. If crowding, bad arrangement and lighting confuse and tire an adult, how much more quickly will they do so for a child. Children like to handle things, to turn them over and look at them from all sides, and if this cannot be done with precious rarities, then other things should be provided, less precious but endowed with some aesthetic quality.

Above all, children are depressed and repelled by the atmosphere of chill formality which pervades most museums. So far as possible, children should be able to see, handle and use Art objects under comfortable, informal, and happy conditions. This is very difficult in the main galleries. The situation points again to the desirability of having special rooms for children and inexpensive objects which they can experience at close range, in addition to the main galleries where they must be on best behavior.

We come now to the question of *how museum objects should be presented to children by their guides and teachers*. Here again there is an old way and a new. The old way, and the easiest for a mentally lazy teacher, was a quick general tour of the whole building, in which a docile class was rapidly paraded through a tiring and bewildering series of galleries. Along with this went the heavy informational lecture, replete with names and dates, with abstract principles and dogmatic evaluations. There was little value and much danger in such teaching. It ran the risk of destroying forever the child's delight in Art. As a

natural reaction, it has sometimes been argued that children should have no formal guidance in a museum whatever, and should merely be turned loose to see whatever they can. Certainly we must agree that every child should be free to wander by himself at times, and to come as often as he wants outside of school hours. But he will miss a great deal in a large museum if he has no help whatever in finding things that might be of special interest. If a few simple principles are observed, museum guidance can be a source of real pleasure and benefit to the child.

Above all, he should not be made to see too much in one visit. One or two rooms may well be enough for intensive study on a single trip, and the rest of the time may best be left to free rambling. Straight-ahead informational lecturing should be reduced to a minimum. The function of a museum guide or instructor, it seems to me, is primarily to *point out*—to call attention to certain important (though perhaps small and inconspicuous) objects and details which might otherwise be missed. I have sometimes wondered if museum guides should not be restricted to doing all their work with arm and index finger alone, and forbidden to speak except to say, at rare intervals, "Look at that!" Whatever the temptation, a museum guide should avoid distracting attention from the objects themselves by giving supplementary information, however interesting. The latter can be secured from books, later on. There is little enough time to see the objects in a short museum visit, and any time stolen from the task of looking is a sacrifice indeed. All too often I have seen a class begin eagerly inspecting some fascinating group of objects—medieval armor, perhaps—only to have their gazing broken in upon by the insistent voice of an instructor full of facts and determined to convey them. Eyes wander to the instructor's face; attention shifts to the imaginary things he is talking about, and direct experience of the objects may never be resumed. Certainly, information may be of value in appreciating Art, whether it concerns historical associations or the processes and principles of Art. But a very few words will satisfy the child's curiosity as to what a thing is, what it was used for and when it was made, or whom it represents. After that, he should be allowed to use his eyes. If no time at all is available in school for advance preparation, it may be necessary to spend a little time in the gallery on really essential background material. But otherwise, the time for learning facts about Art is *before* and *after* the museum visit—not *during* it.

This leads us to the need for working out a systematic technique of *interrelating museum visits with school studies*. In order that a brief museum visit should be devoted as completely as possible to actual selective looking, that visit should in the first place be prepared for and motivated by previous class discussion. Thus interest may be aroused and necessary facts acquired. Sometimes it is worth while to

study photographs of the objects in advance, although this runs the risk of giving a misleading first impression. During the visit, considerable planning is required to conduct a tour in a selective and significant way. Comparative studies are very important in a museum, and the objects to be compared may be in widely scattered rooms. To lead a class efficiently from place to place, and help it discern important qualities and relationships amid the profusion of surrounding objects, requires skillful management. The third stage in integrating a museum visit with school work is a follow-up, of discussion, on some day a little later, of what was seen at the museum and what was most interesting there. This should lead continuously into new studies, which memories of the visual experience will help to vitalize.

Needless to say, such thorough coordination between museum and school work requires much conference between the school teacher and the museum staff. It is considerably easier when the museum materials are sent to the school and are accessible for frequent observation. But the problem is essentially the same in either case. It means that the school teacher and a museum staff member should sit down together before the beginning of the school year, go over the course of study for the ensuing months, and select certain places in the schedule where visual illustration would be especially helpful. Of course, if visual materials can be a permanent part of every school's equipment, so much the better; but they can never include many rare and costly originals, and there is no adequate substitute for an occasional contact with these. In addition to conferences, museum staff members can aid by providing printed or mimeographed material which bears directly on the objects to be studied. The preparation of these lesson sheets may advantageously follow the three stages above mentioned; that is, it can include material for advance preparation in the classroom, questionnaires and museum games, paper and crayons for sketching and note taking in the museum, and notebooks and small reproductions such as postal cards to keep as an aid to memory, along with notes on the significance of the objects seen. As a follow-up the school teacher can also be provided with suggestions for later classroom discussion.

The moment we try to work out any systematic schoolroom use of museum material, we are faced with the problem of a great diversity in the requirements of different groups of children. Some classes come to get illustrations for work in social studies, some for specialized studies in Art, some for designs to be applied in Industrial Arts, and so on. For each of these needs, an approach and accessory teaching devices must be differently worked out, and the approach must be varied according to differences in age-level.

We come now to the subject of *supplementary activities related to museum materials*, over and above the primary task of observing and discussing works of Art. A sound philosophy and psychology of educa-



tion indicates that contact with works of Art should not be limited to passive looking and intellectual discussion, especially for younger children. It should be closely connected with active doing. A little can be done in this direction by letting children make notes and sketches during a visit, and still more by sending them to the museum after school hours to search out independently the materials for some school project. But this is only a start. If the child is to assimilate and apply his visual experiences in any thorough way, both museum and school must actively direct many different kinds of constructive activity in which museum objects are utilized as data, themes, and starting-points.

From the standpoint of Art instruction, the essential problem here is "How can appreciation be properly integrated with creation?" How can the child's own everyday experience be so linked up with what he sees in the museum that both will merge together in an enlarged, invigorated process of imagination and expression? The technique for accomplishing this, especially on a large scale and with public school classes, is still to be worked out. Too often a memory of museum objects remains an inert and isolated mass in the child's experience, or is followed up with mere passive imitation. The Art teacher can do much to avoid this through encouraging free and varied adaptation of museum sketches in different Art media. The school curriculum as a whole can do much through a judicious use of the project method and of correlation between subjects; but let us see to it that artistic values are not lost sight of in the pressure to make Art a mere instrument in other studies.

In those larger museums where play room and studio space is available for children, it is possible to attack the problem more directly. In Saturday morning classes at the Cleveland Museum, we are undertaking researches and experiments on what seem to be the most pressing problems in children's relation to the Art museum. By way of summary I will name these again. They are, first, the integration of appreciation and historical studies of Art with free creative activity, second, the adaptation of such work to the interests and abilities of different age-levels and personality types, and third, the proper integration of visual experience with other phases of the school curriculum.

Above all, and aside from any formal instruction, we are trying to make the museum a pleasant and interesting place, to which children will be glad to come both in and out of school hours. This involves reading and play rooms where children can amuse themselves with Art materials and books without too much supervision. It involves an active program of entertainments for children in the auditorium, including moving pictures, plays and marionette shows, some of which are prepared and rehearsed in the schools, with museum aid when necessary. Finally, it calls for friendly personal encouragement of individual children by museum staff members, with a little but not too much

advice and criticism of work done at home, with aid in discovering whatever the child wants to find, and perhaps with advice on a possible Art career

In these pages, I have tried merely to outline some of the problems which face the schools of tomorrow in regard to the proper use of visual Art materials. For many schools and teachers the problem has unfortunately not arisen at all, because they are still deprived of access to museums. But, as I mentioned at the start, it is no longer a good excuse to say that one's school is far away from a museum. With small outlay, an Art collection of some sort can now be brought within reach of every school in the country, and as financial conditions improve, teachers must demand on behalf of their children that this be done.

I have tried to suggest also that the task of making children enjoy and profit from an Art museum is one which involves many administrative and psychological problems. The solution of these will contribute a considerable share to the happiness and mental growth of the next generation of children.

## VIII. PROFESSIONAL CONSIDERATIONS

### PROFESSIONAL EDUCATION IN THE ARTS FOR TEACHING AND FOR VOCATIONS

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For students in colleges and in special art schools education in the Arts, for teaching and for vocations, should include training in both Fine and Applied Arts. The great masters served apprenticeships and thereby laid strong foundations in academic training. Art students of today who neglect to learn the skill of accurate drawing are seriously handicapped. Even for one who does not choose to do realistic painting, the knowledge of how to do it perfectly is essential for skill in the design of original, imaginative creations.

The portrait or landscape painter who scorns commercial and industrial art shows a false idea of values, because all of these arts are related to life, and should be based upon good design. Some of the foremost artists of the world spend part of their valuable time in teaching, or in executing works of applied design, in order to make a living, for they have discovered that they cannot live by Fine Art alone.

William Goodyear, in the February 1st, 1936 issue of *Art Digest*, discusses education in the progressive Art schools of America. He mentions one school whose faculty of seventy men and women are leaders in their professional fields of advertising, industrial design,

architecture and allied vocations. The students are taught to design up-to-date furnishings, commodities and buildings, and not to waste time on impractical, aimless subjects, as in art schools of the past. In the same issue of *Art Digest*, Charles T. Cooner makes a plea for artists to wage war upon ugliness, by teaching students to produce what our country needs in this machine age, good design in industry—he insists that expert training in Applied Arts is as necessary as training in the Fine Arts, and reminds us that famous artists of the past contributed to the industrial needs of their countries—"Even Michaelangelo designed the uniforms of the Swiss Guards, frescoed the vault of the Sistine Chapel, and executed the tombs of the Medici."

Students should be encouraged to reflect the scene in which they live, for beauty is to be found almost everywhere. Art work may be of fine historical value if it shows characteristics of a people, or something of the environment of the artist. We look to the Western artists to give us interpretations of Indian life and cowboy activities. The Southern artist has a rare opportunity for portraying the Negro race, before the types and characteristics change—the mule and farm cabin may give atmosphere. The Blue Ridge mountaineers live where laurel and rhododendron grow, and offer interesting folk subjects. Students of Sophie Newcomb College at New Orleans, Louisiana, specialize in designs of local inspiration for pottery, block prints and paintings—Great liveoaks, moss draped, are favorite subjects. Other southern states have the inspiration of the long leaf pine, palm, palmetto, azalea, and dogwood. The northern artists give us impressions of their snow scenes, fir trees, ships, skyscrapers, fishing, and night life.

Students should be taught not only to appreciate unique characters, places of historic interest, and to portray the natural beauties of their surroundings, but they should learn to utilize the natural resources of their states or country.

Georgia is rich in marble and clay of the finest quality, furnishes fifty per cent of the commercial clay used in this country, and yet clay modelling is not taught in the public school systems of Georgia. Sculptors and architects from all parts of the world use our marble, but our school children know nothing of the skill of handling marble or clay. However, students at the University of Georgia and Georgia School of Technology are studying ceramics, and it is hoped that the natural resources of the state will be appreciated at home as well as abroad.

The teacher in a school of Art should have the same privilege as the professional Art producer—time for rest, recreation and creative work. There is no inspiration to be gained from a tired, stupid teacher. On the contrary, one with executive ability, attractive personality, efficiency, and interest in creative design inspires fine work in the student.

An Art instructor should be trained in the special kind of work to be taught. It is a tragic mistake for one trained only in Applied Arts to undertake to teach Fine Art. Some instructors who hold degrees from noted teachers' colleges cannot paint pictures, cannot compete in the field of Fine Arts with students who have had Fine Art training. And yet the pupils of such teachers receive college credit in Art, because they are taking an Art course at a University. It is a strange arrangement where students who have spent years studying Art in an institution devoted entirely to Art, cannot get credit for that training on a University Fine Arts degree course.

Among the needs in Art Education for teaching and for vocations are:

1. Better Art training schools
2. Teachers trained in fundamental Art skills and principles of design.
3. Funds to carry out a good program of work

## SO TOO, DOES IT RECEIVE

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To meet the challenge of the changing curriculum of the present, Art Education will need to *enrich its content* and become a *functional part of general education*. It will need to go out beyond its highly technical confines and seek added enrichments in other subject-matter fields. With its many and varied mediums of expression, Art must become an *interpreter* which steps in to vitalize and clarify graphically the ideas, events, facts, and meanings which make up the content of various subjects. And as Art gives freely of its interpretive powers, so too, does it receive. The subject fields it serves to interpret can in turn supply a great deal of needed content to Art Education. Creative ideas are not a heaven-sent gift to a select few. Instead they are the picked and chosen tid-bits gleaned from the basic concepts of everyday living. Need is the promoter. And design in drawing, painting, sculpturing, architecture, dress, accessories, toys, transportation—even conversation—bow to its will. Forceful as these needs are, just so forceful shall be the ideas, the concepts that interpret this daily living.

All down the ages need has been the compelling drive demanding changes. Change whose dynamic force has so closely interrelated nations today, the needs which affect one invariably affecting the others. In the content of history, the writings of literature, the sources of drama, the research of science, is expressed the change that has builded nations and molded cultures. Change that has a fascination for today's youth

when traced from history to literature, to drama, to exact science, to Art parallel to and contemporary with its time and movement, change that seems to live when interpreted through various art mediums and lettered in a free, quick style. Everything moves. The content seems alive, real, fundamental and to alert, active youth it is satisfying. While to those stressing economic curtailment, who persist in the challenge, "Why Art anyway?", this enriched content is a devastating answer.

To what extent do you think such would satisfactorily answer the superintendent who recently asked, "How great is the need for patterns in Art?" This superintendent was not trying to belittle Art, he was honestly seeking information. His concern centers in what we Art educators feel essential in relation to the student and the needs. Is the utilization of this interpretive power of Art education paramount, servicing as it does allied subject-matter fields of the secondary curriculum and answering a direct need of the student? Or are more and better patterns paramount? It is true that patterns develop excellent manipulative powers, but they really do not develop Art ability. If we see value in graphic expression to vitalize and clarify subject-matter content, how can we justify patterns? Patterns produce neat, careful Art work but level all pupils to the same degree of performance. Also patterns may develop excellent copyists who often secure a high degree of technique and skill in ink, water color, charcoal, or oil,—a technique, however, that will never produce anything but a copied art. Weakened by the loss of the original idea, the finished product lacks the power to satisfy. The drive, the need, that made the original the choice of the copyist has disappeared. And with it has disappeared a portion of that self-confidence so essential to youth. "In plain high school language, it's nuts," wrote one of the students recently. "Is anything worth such a price?" So this superintendent honestly questions whether curricula should be built around other and more satisfying fields.

Is this the reason one fails to find Art among the listed needs of the changing curriculum already in use in West Virginia, Texas and elsewhere? In these units, Art in its most functional phase has either been left out or entirely absorbed by its team-mate, social science, which forms the core of this newly devised plan; or by the "language arts" serving as an interpreter of the social-science content. Strangely enough these curriculum builders saw the need for graphic expression. They call for activity through Art mediums when they suggest books and files for recording findings, drawings of people, places, and things, making of maps to explain geographic settings—yet so limply that one cannot glimpse the remotest hope for Art in a program where it should be a vital core subject. Is such the fault of the curriculum specialists, of us Art educators, or of both? What have we done in secondary education to make our subject felt? Have not these cur-

riculum builders tried to include this subject as they know it? Does not their inadequate interpretation of the functional phase of Art Education simply mirror their training, their preparation? Where, in the courses of study of the past, and even of the present, have we in secondary schools placed our stress? Has it not been on vocational Art? And just how greatly has the word "elective" emphasized highly selective? Does it not simply say, "for the talented few"? Is this not just too dangerous? Will not the stress *we* place on Art Education determine whether it will be eliminated, absorbed, or considered a most essential part of tomorrow's curriculum? Such would open the Art program to the whole student body, training not only those who seek to make it a vocation but also those who might enjoy it as an avocation and benefit from it as a part of their general education.

How will utilization of other subject-matter content affect Art Education? Will not a broad, rich background make Art more appealing, Art activity more meaningful, and vocational training more satisfying? When students can analyze the development of a type or style of dress, architecture, painting, etc., in terms of the social, economic and political thinking contemporary with such a style, are they not more ready to paint, draw and design the trends that are affecting them? "This hairdress of the seventies and eighties," said a student of mine, "explains through at least one type of fashion what is meant in history by the 'great American expansion'." How will this procedure affect skills and techniques? Would you from the angle of color, technique, composition, and other protecting guides feel this worthy of secondary school art? Yet this girl is not an Art student. She is a member of an integrated history and English combination where Art is secondary because it is listed under the heading "elective." Yet in the integrated unit to which I have referred there are but two of forty-six students taking Art.

In September when we began the integration of world history and English, with Art secondary to both at our school, I was given the second brightest fifty of an entering class of six hundred and fifty. For two weeks we discussed our ideas and ways of working and developed the following key as a guide.

A That history really meant the story of man's relationship to and control over his environment, English the means or tool for interpreting this relationship, Art the means of expressing it in graphic form. In the integrated unit we hoped to

1. Have world history, English, and Art all experienced in the same room at the same time under the same teacher
2. Utilize the content of one as the content of the other, the one as the means of expressing the other.
3. Through discussion, excursions, home interest, etc., to develop

an understanding of the unit and become acquainted with problems in relationship to the needs

4 Show dependence of the subjects one to the other and stress the functional unity of a closely related whole

5 Stress group thinking and planning by seeking ways of researching and compiling findings, expressing ideas individually, as a group, and as a class

6 Bring out in findings and summaries reasons for interdependence of man the world over

7. Show how highly cooperative living can be expected to unify international relationships

Hardly had the class begun this first unit of work before forty-seven of the fifty confidentially confided to me, "You know, I can't draw" Whispered in a very secretive hushed manner to which I automatically whispered back, "Neither can I" A rather whimsical smile spread over their faces as they trotted back to do the very thing they thought their whispered confidence would encourage me to do for them Today maps, pictures, books, etc depicting the social, political, economic, religion, and educational life of various cultures and civilizations all down the ages, appear in profusion in that room No one hesitates trying any medium that will portray in a colorful and unique way the findings gleaned from history and English All techniques are approached with equal confidence, and the amount of skill is as varied as the class itself Color is as rich as color can be and seems to have a freshness and sparkle that my advanced Art class is unable to approach. And the desire for perfection is as keen as though they were receiving credit for their Art work as such

During December the class pictured the story of "Christmas Around the World" One lad who had accomplished little up to then decided to try doing "Christmas in Greece" but hurriedly injected, "You'll never use it in the hall case" No sculptor ever put forth more effort to model his conception than this lad He proudly painted the figures, though almost too crude to stand, and I used them. At the close of the term in his suggestions and recommendations, he wrote. "I have regained a confidence that was being scared out of me I discovered that if I tried to do Art I was able to do it." Here is a potential executive whose protective satisfaction to any question pertaining to Art would have been, "Why, I don't know the first thing about Art. I can't even draw a straight line"—forgetting, of course, that need had already developed the ruler. Forgetting because Art Education had failed to develop a program that would reach out and interpret the need of a general student body in our secondary schools. "Art should be given to all students in high school," frankly stated one of our graduates of two years ago. "Unless you are one of us, you cannot realize how sadly we need Art to meet the needs of leisure time."

Here is an honest, sincere need, that must be answered by opening up the field of Art Education to the general student body in secondary schools; enriching the content by drawing on other subject-matter fields, emphasizing its functional phase through utilizing its interpretive powers to portray these various fields, developing to the fullest extent its integrative possibilities. Only when a really functional program makes Art Education a vital part of any curriculum have we a right to expect it to meet present-day challenges or to remain long in the foreground of a rapidly evolving curriculum.

## IX. TRENDS IN DESIGN

### THE DEVELOPMENT AND SIGNIFICANCE OF STYLING IN AMERICA

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We hear a great deal nowadays about styling. This term, which originated behind the scenes in the retail store ten or twelve years ago has since become a part of the layman's vocabulary. Stores today advertise "well-styled furniture" or "draperies styled by our own interior decorators." What is the meaning of the term "styling"?

Let us go back about twelve years or so and review the story of styling and of the stylist. The first stylist was a woman who had been teaching costume design at one of the leading eastern universities. She began her new work in the negligee department of one of the country's leading stores. The new job had been created for her by one of the store's executives who had sensed the need of improving the designs and construction of their merchandise. This pioneer not only worked with the merchandise itself, but proved the importance of display and of personnel training in the sale of the merchandise. So successful were her efforts that in a few months she was transferred to the furniture department.

This was a representative retail furniture department. It consisted largely of a sea of golden oak, poorly lighted, with little attempt at orderly arrangement. Today it is one of the most fascinating and successful floors to be found anywhere.

Naturally the stylist's work was not limited to furniture. She built up a fine bureau of interior decoration staffed with trained and experienced decorators. Gradually as the demand for better furniture extended to rugs, draperies, and other accessories, the stylist's staff was augmented to take care of this demand. Nor was this staff confined to developing home furnishings alone. The work which the first stylist had commenced in the negligee department was carried on by others



and the slow task of building up a group of wearing apparel and accessory departments with a reputation for correct styling became the responsibility of a fashion authority and her assistants. So successful was the styling organization in this big store that competitors soon followed its lead and within a few years the idea had spread like wildfire to all parts of the country, with more or less success. But that is another story.

Shortly after the establishing of the stylist organization just described came the ensemble idea in women's clothing. Until then women made no attempt to match their accessories or to select clothing that suited their personality. Most women were not really ensemble-conscious; neither were manufacturers, fashion magazines, nor stores. Manufacturers of wearing apparel and related accessories did not cooperate with one another as they do today in producing articles in harmonious designs, colors, and fabrics.

In 1925 and early 1926, manufacturers began to realize the possibilities of the ensemble in women's wearing apparel. Various fashion clinics were held and finally a research institute was developed to coordinate the various fashions, colors, fabrics. With the approval of store stylists a seasonal color card was adopted and a chart of the important fabrics for the coming season was prepared. This practice has since become the guide of the garment and allied industries to such an extent that various groups have established their own fashion research institutes which hold clinics for manufacturers and retailers several times a year.

Do you wonder that there is a dearth of "brown" in women's fashions this season? British tan, luggage tan, light cocoa, and toast are the rule as substitutes for plain brown. Have you noticed the prevalence of fabric shoes over leather? Also the concerted drive by the stores to put over bright accessories with the neutral costumes? What is the significance of the suit fashion—a vogue which has been trying to come back for the past few years? All of these points give evidence of careful planning of the ensemble, the costume complete.

Cosmetics have come the way of the costume. Until 1925 when a big Eastern store established its color-reading bureau, women were thoroughly indifferent to the fact that complexions run to types and that different types demanded particular colors in cosmetics. In charge of the color-reading bureau of this progressive store were color experts who advised customers regarding the cosmetics required by their native coloring. Today, manufacturers produce cosmetics not only in light, dark, and medium shades, but also in a wide assortment of colors and tones. The modern woman must choose an evening shade, a daytime shade, one for the suntanned complexion, a vivid shade for the vivid costume. And if she requires advice in her selection, she will find a cosmetics bar with advisors for rouge and powder, lipstick and eye

shadow, and lamps giving simulated daylight or artificial light as needed.

The depression years have produced a few good results and not the least of these has been the development of the American fashion designer. For economic and other reasons the alert stores have found it profitable to sponsor the designs of talented young women and to promote them as "American fashions for American women." These designs are fresh, young, and practical, and they have met with almost instant success. Today we have a school of American designers which threatens the popularity of the European fashion sources. Our stores, magazines, newspapers, all have been delighted with the work of these newcomers, and the general acceptance of their designs speaks for itself.

America certainly was ready for better-designed merchandise when the stylist first entered the retail world. The time was ripe for merchandisers and manufacturers to consider the customer's point of view, and especially the woman customer's point of view, since most merchandise in the department stores is sold to women. Once the woman in the home had been made conscious of harmony in wearing apparel and cosmetics, she began to give more consideration to beautifying her home. She began to read the newspapers and magazines, to study model rooms and window displays, to attend lectures given by authorities on home decoration, to consult decorators for advice, even in the choice of a single chair, or a lamp, or picture.

Today the sad truth is that many customers are better informed than the salespeople in some of our big stores. Their vocabulary has expanded to include technical terms that were once almost the exclusive property of architect, decorator, or fashion authority. To the first stylist indirectly must go a large share of the credit for initiating this tremendous campaign to raise the level of public taste, although a goodly share of the laurels belong to the store executive with vision who made her work possible in the first place.

It was perhaps the opening of the American Wing in the Metropolitan Museum which gave impetus to the growing interest in the home beautiful. Visitors came from all over to view this remarkable collection of early American antiques. Many Americans, I think, had their first lesson in this period of decoration. Naturally they began to look for furniture of this type in the stores. Several alert stores opened departments of antiques and reproductions patterned after the American Wing in anticipation of this new demand. Today nearly every store boasts a maple department, and hooked rugs, hobnail glass, pewter, peasant pottery, and other suitable accessories. Some fine reproductions of early American maple, pine, walnut, and of late Colonial and Duncan Phyfe mahogany are available at moderate prices in the stores today. Many of them are exact copies of museum pieces. These styles will undoubtedly be with us for years to come, for they are

part of our background and as such will always have special meaning for us. Other museums as well have had their share in this program for the improvement of popular taste.

Another milestone in the history of furniture styling was the Exposition of the Decorative and Industrial Arts in Paris in 1925. America as a nation did not participate in this revolutionary exhibition. Modern Art had been making slow progress in America, and modern decoration was almost unknown to the mass of the people. The Exposition in Paris, therefore, was a revelation to the American visitors. Our magazines and newspapers sang its praises, and many of our stores, in the face of this publicity, sent over buyers and stylists with orders to buy the new type of furniture and accessories and to rush shipments so that there would be little delay in introducing this new style to America.

What followed is ancient history to the retail world. Several important stores staged unforgettable expositions to introduce the new style in this country. These exhibitions were exquisitely presented, but the thing was so new as to be startling to the majority of the customers. Stores that plunged heavily in the new decorations were years getting rid of the examples they had bought. The American public just did not know what it was all about, and this includes many of the store people, too.

After the excitement stirred up by the French exposition had quieted down, money had become more plentiful, and trips to Europe as popular as tours to the West Coast, American architects began to design more and more skyscraper office buildings, apartment houses, and hospitals. These were decorated in modern home furnishings. Public taste began to be influenced by the new mode but almost entirely in the large cities. America as a whole would have little to do with it. Then several magazines thought it timely to suggest that it might be a wise move to venture into modern decoration again. Certain of the metropolitan stores which had never given up the idea had been developing it along sane functional lines adapted to sophisticated American houses or apartments. The moving-picture industry became interested and retained modern decorators to arrange their sets. This brought the new decor very subtly into the consciousness of the movie-going public. Gradually the idea began to take hold with the more sophisticated Americans living in the metropolitan centers. Night clubs, restaurants, various types of public buildings, began to adopt the new vogue of American Modern. The hateful term "moderne," recalling the recent fiasco, and the likewise odious "modernistic" with all the mass of black and silver, and angles, and triangles that its name implies, have been dropped from the modernist's vocabulary. They still hang on in some sections but the informed person never uses them.

"Modern" or "contemporary" are the popular terms for the new style and these will do until some better name is suggested

The World's Fair opened about this time in Chicago. Furniture manufacturers, lured by the attractive publicity, enlisted the talents of the leading modern designers. These young designers, being well versed in their art, styled the new groupings brought out by the manufacturers for exhibition at the Fair. That is, they planned a complete grouping, supplied designs, specified finishes, selected upholsteries, and worked closely with the factory in the actual production. They designed the complete rooms for their furniture from walls and floors to lighting equipment. Then these versatile artists cooperated with the advertising agencies which gave publicity to their creations, and they aided in getting much free publicity both for their firms and for the Fair.

The influence of these Fair exhibits was felt from Coast to Coast. People came from far and wide to visit the Fair. They saw the modern homes display there. They could not help being impressed. Names of designers hitherto known only in limited circles became familiar to all who came in contact with these home exhibits. The way was paved for the introduction of modern home furnishings on a wide scale.

I have brought you up-to-date in the story of the stylist and his influence on the modern retail business, and indirectly on that great mass of consumers, the buying public.

You probably have gathered by now that the duties of the stylist are many and varied. This is especially true of the retail stylist who works with merchandise. She is concerned with helping the buyer in the selection or development of new merchandise, the presentation of that merchandise to the customer through appropriate display, advertising and the training of the salespeople. She is constantly on the alert for new ideas, analyzes and reports fashion trends, and keeps a watchful eye on competitors. She directs fashion shows, the planning of modern rooms and other unusual fashion events in the store or elsewhere for the store. She is ordinarily a coordinator of the various related departments. If she is assigned to a given department she cooperates with her fellow stylists to insure proper coordination. Her aim is to make it possible for the customer to furnish her room or her home complete from the stocks of the one store. This is not as simple as it sounds, but manufacturers are awaking to the needs of the stores and are developing their merchandise from the ensemble point of view. Examples of this are seen in kitchen and bath shops, closet accessories, papers and drapery and upholstery fabrics, furniture and upholstery fabrics.

About eight years ago, a well-known retail stylist invented a new career for women. She felt that a lot of time and money was being wasted by the trial-and-error method of developing merchandise. Why

not begin at the source and style the manufacturer's lines at the factory? She sold this idea capably and opened up an office where she styled the lines of her clients before they were presented to the retailer. This system functioned so well that her staff grew to accommodate the new accounts. Manufacturers, you see, welcome this advice from a woman's point of view, and were willing to pay well for it. This new service gave the manufacturer expert advice on color, design, texture, new uses, and presentation. Soon important firms began to retain their own stylists, which has proved to be a profitable system for both stylist and manufacturer.

The publicity stylist is still another angle of styling as a vocation. Some retail stores retain a publicity stylist in their advertising department, to secure for them newspaper, magazine, and word-of-mouth comment. Now and then an advertising agency employs a young woman to stage fashion shows or openings of a new line for the press and the trade with a view to getting free publicity and interesting prospective buyers. These fashion shows coincide with the completion of a new line of merchandise and its advertising program. They occur usually some time before the opening of a new season in home furnishings—that is, in the spring or in the fall. The agency stylist also gives advice to clients on color and design and arranges the settings for photographs.

What are the qualifications required of a person seeking a position as a stylist? First of all, common sense, patience, and a sense of humor. These will help her to get along with the people she comes in contact with in the course of the day. Also a good background of academic and specialized Art training to fit her for her work. The home furnishings stylist needs training and experience in interior decorating. The stylist must be a good salesman, and the more selling experience she has had the better stylist she will be. Teaching is also valuable experience for the stylist, as she is constantly giving fashion information to others. But most important of all she must have the ability to get along with others.

Now just a few words on Art Education in general. Educators should not slight the interior decorating angle in their courses of study. The child develops the ability to select his costume intelligently, but the average home gives the child so little opportunity to develop and exercise his taste in home furnishings. It should be so simple for the older boys and girls to plan a budget room and to assemble the furnishings according to the rules of good taste. The stores are doing their utmost to stimulate the imagination of their customers by attractive displays, room settings, irresistible groupings of furniture, rugs, and lamps.

The magazines are presenting a wealth of material of interest to

the student decorator, and most newspapers have regular features on the subject of home decoration or redecoration

Students should be taught another very important phase of this subject—how to buy good furniture I am referring to construction A visit to a reputable factory is a valuable supplement to the study of furniture construction in the Industrial Arts laboratory It is amazing how little some adults understand of the difference between honest and dishonest construction How is a good sofa made from skeleton frame outward? How can you judge the difference between a durable and a flimsy upholstery fabric?

Fashions as you know, begin at the top As fast as a fashion is accepted by the leisure class it begins to sift down to the lower price brackets until finally it reaches the volume level—that is, the price bracket which brings it within the reach of the greatest number of people Frequently manufacturers are so responsive to the demand that they are liable to ruin a good thing by over-producing or by cheapening their product to beat competition The manufacturer of quality products deserves encouragement A public educated to appreciate quality would soon discourage the "borax houses"

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## RECENT TRENDS IN HOUSE DESIGN

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There are several trends in house design today but the one that has been most neglected for years, is suddenly one of our most important issues. When we finally admitted that there was a depression and that something should be done about it, the economists and the politicians and those responsible for that mysterious force called business, all cast about for some possible and practical way out. They argued that in past depressions some great enterprise had in each case started business on the road to recovery. Since there apparently was no need for more railroads, nor more skyscrapers, nor more apartment houses, nor hotels, nor movie palaces, about all that was left to do was to build small houses. The economists sharpened their pencils and figured out how many families had houses, how many needed houses, how many could afford houses, and decided we could use many more small houses. The politicians agreed and business said, "By all means."

Further study revealed that the need was not only for *small* houses, meaning *inexpensive* houses, but for *better inexpensive* houses—more comfortable, more livable and more salable than most of the small houses that had been built in recent years; small houses planned simply and directly with an exterior in keeping with the size and cost.

Many of the small houses built during depression years were simply miniature reproductions of the large palatial house. The small houses in English style were cheap little houses with several projections, steep roofs, imitation half-timber, perhaps a combination of brick, stucco and timber with a few stones around the doorway for good measure, and by all means a chimney up the front, and a long sweeping line of roof over one side of the entrance. The interior was of minor importance, but the exterior was quaint and picturesque. Or a five- or six-thousand-dollar house was developed along the lines of one of the show places of Hollywood, in Mediterranean style, with a cathedral living room, arched windows and doorways, a tiled roof and grilled windows. The small house copied after a French chateau with a tower and a steep hipped roof was equally pretentious. They remind one of a little girl all dressed up and parading in cast-off finery, imagining that she looks just like the princess in the fairy tale.

While the trend today is toward the smaller house, the trend is also very definitely away from the type of house that might be described as quaint, picturesque, or merely cute. The trend is toward the simpler house, the house that does not ask to be admired but by its simple, straightforward, *appropriate* design suggests the plan and produces a feeling of quiet repose and stability.

Repose is achieved by balance, either formal or free, by careful adjustment of proportion in mass as well as detail, by unity, and by simplicity. It is also gained by consideration of the fitness and suitability of the style of architecture to the site and to the building materials. An impression of shelter is conveyed more readily in low buildings than in high ones. Rest and repose are suggested by horizontal lines.

The small house of today is not as high as the small house of but a few years ago. The roof line is lower, the eaves are lower, the foundation extending above the ground is much lower, even the chimneys are lower and broader. The windows are all the same style, often grouped to emphasize the horizontal lines. The feeling of repose and stability is gained by eliminating the wide eaves so generally used on the bungalow-type and on the many so-called English and Colonial houses. Often wide, overhanging roofs do not seem a part of the house. They give an impression of weightiness or, on the other hand, many of them give the impression of flimsiness, as if they might blow off almost any minute. Narrow eaves produce an impression of trimness and reserve desirable in small house design.

The small house is receiving considerable attention in recent architectural magazines in which a wide range of plans and photographs of exteriors and interiors are reproduced. The Small House Reference Number of the *Architectural Forum* (October, 1935), gives a rather comprehensive view of the small house of today. A number of these small houses cost toward \$20,000 but many of them cost under \$5,000. The cost per cubic foot ranged from twenty cents to fifty-four cents. There are 101 houses selected from all sections of the United States. They were all planned by architects. The most popular style is Colonial, but often a rather free adaptation of the colonial style. One Early American or Pilgrim house is built of old sidewalk brick combined with cedar clapboards stained brown. Several are rather close copies of old Pennsylvania stone houses. Many of them are the traditional colonial with a central doorway and symmetrical arrangement of windows. All of them have a dignity and reserve which is very Puritanical—more so than many of the eighteenth century houses of New England. The Regency house has a dignity that appeals to a number of architects. One of the most popular Colonial styles is the story-and-a-half house. The increased use of insulation has made it more acceptable. The increased cost of building has made a style which utilizes all space more popular.

The wide range of building materials used in the different styles of Colonial houses gives them individuality. They are built of common brick painted white or whitewashed, clapboards, usually painted white with the traditional green shutters, vertical boards with battens, shingles—white, stained, or hand split—concrete blocks, brown sandstone in color, and cinder blocks. One demonstration house built by



Copper Houses, Inc., is made of copper plates, painted white, with copper clapboards in the gable ends, also painted white. The gambrel roof is of vertical strips of copper with standing seams. Of the 101 houses illustrated, fifty are Colonial, twenty-three Modern, eleven California ranch, seven Spanish, five English, three French and two Pueblo. There has been a decided decline in the popularity of the English and Mediterranean styles in the past few years. Of the five houses counted as English, perhaps only one has predominantly English features. It, by the way, was the most expensive to build—fifty-four cents per cubic foot. The ranch house, a traditional style in California, is developed in the larger Monterey house and in the low, rambling ranch house. The low roofs, large windows, porches, balconies, and terraces make it one of the easiest of traditional styles to develop along the lines of the so-called modern house.

The interior of the house of today has evolved from a plan imposed by the exterior style and by tradition into a much more livable house. Comfort, convenience, sanitation, and pleasant living are requirements of today. The house must be warm in winter and cool in summer. This calls for air-conditioning, oil burners, stokers, double windows, weather stripping, and insulation. These all add to the cost of the house and necessarily cut down its size when there is a limited amount of money to spend. The living room is given the choice location where it will receive the maximum of sunshine and the finest outlook. Often this is at the back of the house overlooking the garden. The owner's bedroom is placed away from the street and where it will have breezes and winter warmth. The kitchen, dining room, breakfast alcove, service entry, laundry, bathrooms, cleaning and storage space are arranged with the idea of convenience, compactness and sanitation.

The present-day house has fewer and smaller bedrooms, more bath rooms—often one for each bedroom—a lavatory on the first floor, and often a shower and toilet in the basement. Many houses have no separate dining room, one end of the living room being used as a dining room, often with a small dining alcove for breakfast and lunch. If a dining room is included in the plan, it often serves two purposes, dining room and sunroom, nursery, study, playroom, or other use. The pantry has given way to a more convenient arrangement of storage space in the kitchen. Only occasionally is there a library, study, or den. Many of the newer houses have in the basement a recreation or hobby room, sometimes called a "rumpus room." Over half of the 101 houses in the Small House Number of the *Architectural Forum* have the garages attached to the house. The garage has been incorporated into the house plan so that it seems much more a part of the whole without becoming too important as was the case in many of the first attached garages. Porches are fewer and when used are placed for convenience and use and so they will not shut off the light and air from

the important rooms of the house. The front porch as such has gone the way of other useless appendages.

One of the recent architectural magazines stressed the importance of planning a house for the needs of the family. The winter suggests that entertaining might be intimate, gay, polite whoopee, serious whoopee, or for the young people of the family. Intimate entertaining needs room only for small teas and a table or two of bridge. Gay entertaining needs room for cocktail parties, buffet suppers, large bridge parties and teas, dances, and perhaps musicales. Polite whoopee needs the whole house, kitchen included, while serious whoopee needs a special room, probably in the basement where the guests may break up the furniture if they feel so inclined. Whatever the mode of life of the family the modern house is planned to meet the needs of present-day living. If your mode of living includes whoopee, either polite or serious, the house must provide space for whoopee. If you or your family are interested in hobbies, reading, music, or any of the more cultural things, the modern house provides that space.

In many of the modern houses, the architect departs from the traditional plan made up of separate rooms. He obtains a feeling of spaciousness and freedom by eliminating partitions or by using half partitions or screens. Perhaps the architect is primarily interested in *function*. He asks, "What is a room for?" He calls himself a *functionalist*, because he puts function before all else in planning a house. Out of the strictly functional ideal has grown the modern style known as the International. This house is truly international. It developed under some of the finest architects of France, Holland, Germany, and the Scandinavian countries. As early as 1910 Frank Lloyd Wright, an American architect, broke away from traditional styles in his designs for many houses in and near Chicago. Wright has received much more attention from abroad than he has at home. He is today considered one of the pioneers in what is generally known as modern architecture. Sheldon Cheney in his book *The New World Architecture*, says "Frank Lloyd Wright believed that the rest of mankind and particularly clients wanted directness, openness, simplicity, and a machine age precision and austerity, when, as a matter of fact, most people are still visioning for themselves in their homes a reflection of French regal luxury, a stuffed brocade softness, a lush and wholly feminine ease." He also says that "Wright pulled down the sky-line of the entire Western country with lower and less restless forms. He brought a compelling architectural beauty to more types of building than any other modern architect." His houses in this country have remained the "Frank Lloyd Wright" house and have been copied scarcely at all by other architects. His influence has returned by way of Europe in the International house.

The first building in International style erected in this country was the Garden Apartments built in Los Angeles in 1926 by Neutra. In 1929 he built a modern house in the foothills near Los Angeles, considered the most advanced house up to that time. At the time of the opening of the Century of Progress Exposition in 1933, many people in this country had never seen a Modern house, in fact there were very few to be seen. It will be interesting to see what future critics will concede was the influence of the Century of Progress house upon the style of the following years.

In the International style the architects try to produce the impression of volume or of space enclosed by the walls of the house. It is for this reason the house is built in different planes and levels and the walls are kept severely flat and undecorated. The architects like regularity but avoid symmetry or obvious balance. They stress materials, textures, and perfection of workmanship. They are more concerned with fine proportion than with any other principle of design. They are not willing to detract from the impression of volume or the feeling of satisfaction produced by good proportion, by adding any applied decoration. For this reason, the modern house often seems very severe and often unattractive. The architect secures an impression of repose by using horizontal lines, but not as decoration. He uses parapets and railings and carefully spaced windows which often form almost continuous bands across the face of the wall or at the corners. The uprights and horizontal bars in railings and the muntins in the windows form patterns of rectangular shape. There is usually a strong horizontal movement in all of these spaces. The architect of the International style uses no moulding or finish at the top of the wall nor line at the top of foundation. He aims at severity. He disdains the sweet and pretty. He wants the house of today to be an expression of the age in which we live—straightforward, unpretentious, mechanical, and he hopes International.

The materials used in this house are the product of a mechanical age. Cement reinforced by steel; tile, glass bricks, whole walls of glass, transparent or translucent; some wood, but usually matched boards or plywood, copper, and other materials which have comparatively smooth surfaces. Many of these materials are in natural color. When paint is used, it is light—white or off-white. Dark neutral tones are used in window frames. The strong colors used on the earlier houses do not produce the quiet effect desirable in this style of house. Light colors contrast with the dark foliage and emphasize the contour of the house. Light colors also increase the impression of volume and of thin walls enclosing space.

The indications are that many of the younger architects are leaning strongly toward the new style. The architectural magazines are featur-

ing these houses, the commercial companies are sponsoring competition and exhibiting plans and models of them, the research laboratories are testing them out, and the mail-order houses are offering them for sale. The Purdue Housing Research Project, in "an attempt to make a critical, comprehensive study of building, construction, methods, material, planning and costs of single-family houses," has three houses under construction. None of these houses costs more than \$5,000. One is a prefabricated house with steel studs and plywood walls. It is one story high, with flat roof and no basement. One has a wooden frame, metal lath, and stucco exterior, is two stories high with flat roof and no basement. One is reinforced concrete poured exterior walls and foundation, precast concrete floor joist, and concrete floor slabs and is two stories high with flat roof, basement, and built-in garage. The University has given out no results except to say that according to income statistics in 1929, seventy-five per cent of the families in the United States cannot afford to invest more than \$5,000 in a home, and that some twenty per cent of these cannot afford to own houses costing as little as \$2,000. The average cost of houses built in 1935 was \$6,400. They do not think it practical at present to build houses costing less than \$5,000.

Last fall it was announced that one of the large mail-order houses would sell thirty different models of prefabricated dwellings ranging in price from \$2,900 to \$4,200. They will have plywood exterior walls, steel casement windows, doubly insulated flat roof and will be prefabricated except for foundation and paint. There are a number of other companies offering prefabricated houses in the modern style.

The smaller house was given but little thought by architects until recent years. It just was not worth their time to plan a \$5,000 house with a five per cent or six per cent commission when they might be doing a \$50,000 or a \$500,000 job. Therefore many small houses were "just built," without benefit of architect. The plan was often thrown in as a sort of prize by the lumber dealer or was purchased by the contractor from the lumber company, from a mail-order house, or from a trade journal. Some of these companies have not in the past employed the best architects and have flooded the country with cheap, poorly designed small houses.

When we consider all the agencies and the trained minds that are concentrating on the question of better housing, it seems certain that things are about to happen in the realm of small-house design. When we consider the new materials and the new uses of old materials, as well as the many mechanical devices which have become a part of the newer houses, it is evident that we are entering a new era in house building. When we consider our changed mode of living with insistence upon fresh air, sunshine, attractive but unpretentious surroundings, and above all upon comfort, it is evident that many changes must be

made in the smaller, cheaper house. When we consider all these things, it seems certain that the ten years just ahead will see more changes and improvements in the smaller American house than any other ten years in the history of our country.

## A NEW DEPARTURE IN THE TEACHING OF TEXTILE DESIGNING\*

BETTY FINLEY

*Central High School, Memphis, Tennessee*

The clothing and textile class at Central High School is, to most Memphians, just another high school class. To its teacher, Miss Betty Finley, it is the fulfillment of an idea, to the pupils who make it up, it is Opportunity, spelled with a capital O. But to the outside world it is a unique and successful experiment in education—an experiment which has proved its worth and which probably will be copied in many schools in the north and east. It has been the subject of numerous magazine articles, two publishers are willing to bring out books describing it. It is, in its way, the answer to the problem of the "September girls," those high-school and college graduates whose education has failed to fit them for life.

The class is not an art class, yet textile designs which have originated in the class have been bought by some of the nation's largest manufacturers of cotton goods. This winter girls who made their designs last spring will be able to obtain printed dress material, the patterns for which they drew themselves. Miss Finley recently returned from New York, has been able to report to her class members that many of the 127 designs and patterns they prepared have been purchased and will appear, probably in January, in dress materials, which they will be able to obtain. Truly, these girls can say that they designed their own dresses.

Just what is this class?

"It is the culmination and correlation of a high-school education," Miss Finley declares. "It is an opportunity for the pupil to put to use everything she has learned in her previous three years in high school."

The clothing and textile class at Central is a privileged group. A girl, to be eligible, must have had three years of work in sewing and dressmaking before being admitted. She must have proved her ability as a student by her previous work. The class is limited to twenty-two pupils.

Once admitted, she is taught the values of color, their relation to one another and their use. She is shown the arrangement of objects by size to obtain the best effects. The ultimate expression of what she has

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\* Quoted from the *Memphis Commercial Appeal*

learned is in the creation of textile designs, although the same principles are to be found in the arrangement of a room in interior decorating

Miss Finley does not "teach" drawing. She does not specify that she wants a design to be like this or like that. Finding her inspiration in the nature of the south, Miss Finley specifies that she wants a design from the magnolia blooms, from the burrs of the red gum, or from leaves or blossoms of some other plant. The result is twenty-two original designs, not copies of a master design which originated with the teacher.

"I believe intensely in youth," Miss Finley says. "The sparkle they put in their work is often more effective than what adults can create, but they must have the correct tools and methods with which to work. Children really want to express beauty. Too often there is a lack of understanding of Art among administrators, school boards, and the public, and too much real talent remains undiscovered and undeveloped.

"I do not believe that a child can be handed brushes, pencils and paint and told to create. He should be given methods to assure perfect results. This can be done. Nature is the best teacher, but we can learn to follow 'fearless where she leads'."

The training in the class does more than teach the girls textile designing. They are taught the value of colors and their appeal to people. The barbaric tribes, they are taught, like the gaudy, the striking colors. To a more sophisticated civilization, the subtle shades have greater appeal.

Knowing colors, knowing design, they are able to buy with greater judgment than their less fortunate sisters. If they can buy better, it follows that they should be able to sell better. This is another occupational opening which their education gives them.

Miss Finley's goal, through the three years she has taught the class, is to train teachers to put the same kind of work into other schools and make her task one of education rather than merely producing designs for some mill.

"Right now is an opportune time to give our young people an appreciation of the beautiful," she points out. "There is more leisure time on our hands today. Heretofore we have been living in an age of quantity production. Now, with this extra time, more attention should be given to beauty and quality."

As to the correlation of subjects in the clothing and textile class, Miss Finley points out that one of the designs purchased by a New York manufacturer was taken from a drawing that one of the pupils originally has made of a red gum burr in biology class the previous year. Colors suggest chemistry in their structure and values. More than one of her pupils have taken up the study of chemistry as a result of interest aroused in the textile class. The textile designer unconsciously uses the principles of geometry and trigonometry, and again there are many instances where pupils have taken up these subjects after work

in the textile class. As regards relations to history, the class studies the colors, designs, and patterns of the clothing of the past. The spirit of an era is to be found expressed in its clothing.

The worth of the work, outside of the training for life that is given the girls, is to be found by the experience Miss Finley had with the head of a great mill in the east.

"I can give you ten minutes," he said when she appeared with her portfolio. He spent two and one-half hours poring over the designs, purchased several of them, and concluded by pointing to one design and saying "The young lady who drew that can go to work in the designing room at our mills at any time she chooses." Others were just as enthusiastic and many placed orders for specific things to be worked out during the classes this year.

The Central High School class is the only class of its kind in the country. Last year they specialized in designs for cotton prints. They were making designs after eighteen weeks of preliminary training, spending an hour and a half a day in the classroom.

The source material for its designs was confined almost exclusively to the plant life of the South. The class used the dogwood, the syringa, clover, tulip tree, red gurr, etc., to produce a total of 127 designs.

As school opens this year, Miss Finley is prepared to carry on with another class, and expects to better the success that has been attained by the three that have preceded it.

## COSTUME DESIGNING IN THE HINTERLAND

JOSEPHINE LURIE JESSUP

*Watkins Institute, Nashville, Tennessee*

"Aren't you dreadfully handicapped in teaching costume design, so far from New York?" people ask me.

"Why am I handicapped?"

"By being so far away from ideas and markets."

Ideas . . . markets . . . I wonder whether the teacher of costume design in the hinterland is deprived of either. Certainly her remoteness from the American capital of fashion does not prevent her learning what is worn there. The papers tell us in black and white, the magazines carry colored confirmation; and the chain blouse shops fairly blare the news of the latest, the very latest, that is being worn in New York. What's what in fashion, we know by heart; we could not be ignorant of it if we chose. We have copies of the same copies which the New York fashion industries have copied, not once but a thousand times—copied to the point of satiety.

Back of the New York copy, a Parisian original is presumed, or we may even concede that an American designer initiated a vogue. But neither New York nor Paris has a monopoly on the processes which lie

behind the creation of an original model. Even in the hinterland these processes may take place.

"But," point out my friends who wonder why any one would undertake to teach costume outside of New York or perhaps Chicago, "suppose your students have perfectly marvelous ideas. What can they do with them? You haven't any markets."

It is true that the great wholesale houses, which employ their own staff designers or buy novel ideas from free lances, are located in the metropolis. The chic journals are published there, and the more conservative women's magazines. New York manufactures most of the commercial patterns. But in order to justify its existence must a fashion idea be sold? When a student of mine evolves a clever wash-dress, must she know that it is being worn by a hundred thousand other housewives before she has proof of any real accomplishment? When a student works out a pleasing color harmony of brown and rose-lavender, must the sense of failure rankle within her until she has seen brown-and-rose-lavender knitted suits, ascots, play-dresses, pocket-books, bathing sandals, until she has seen freshman ties and children's socks alternating stripes of brown and rose-lavender?

By this I mean no deprecation of costume as a profession. I am glad and proud when my students earn money. A beginner this year originated the costumes for an amateur theatrical revue, and this commission—profitable in itself—advertised her ability so well that she has been asked to design for several spring recitals. Another student is painting period coiffures for a beauty parlor. But as a way of making money, the study of costume design fills by no means its most important function. A course in costume should direct the student toward fuller and richer self-expression. It should convince her that clothes serve their most joyful purpose when they are made to wear and not to sell.

There are two methods of designing, one is to drape directly in the material, the other is to sketch the garment on paper. My students work up sketches, and so they must learn to draw. Theoretically, the designer may be a most inadequate draftsman, and yet endow her models with great chic. But we have found that the more attractively a dress is sketched, the more likely it is to appeal. So we learn to draw, the very best we can. We study the proportions of Venus de Milo, and we cut down her hips, lengthen her torso a bit, and her legs a great deal. We distort the ideal feminine figure of seven and one-half heads to a fashion creature of from eight to ten heads. We perform this process of elongation deliberately, because we know that a realistic sketch of size 16, with 34-inch bust, 27-inch waist, and 37-inch hips, comes out in fashion drawing as a stylish stout. There is a convention of slenderness which few purveyors to the fashion trade dare violate, whether in fashion drawings or in showings on living models.



While we are learning to draw our slim ladies, we acquire a shorthand for pleats, for shirring, smocking, fagotting, and so on. Only the fewest possible lines are permitted, and these lines must be of unmistakable meaning. The fashion artist must be as literal as a Dutch master, and yet suggest with the facility of an impressionist. In rendering textures, no less than in detailing the structure of a garment, an economical technic is employed. A few strokes, but sure ones, and silk or velvet or net appear. Satin has brilliant highlights, which glide softly into a middle tone before deepening with shadows, but taffeta goes crisply from light to dark. There is a shorthand for furs.

After acquiring the elements of fashion drawing, we begin an intensive study of color—on the artist's palette, in the rouge box, color by the bolt. We paint ladies, and we paint our own faces. We hold make-up clinics, so that every student may have the benefit of class criticism on her particular problem. We experiment with pieces of cloth, to show their effect on the coloring of skin, hair, and eyes. We learn that a black hat may be attractive on a woman to whom a black dress is impossible, and that rough textures are kinder than satin to a middle-aged skin.

We study line—line that may be pointed to minimize a stout woman's curves, and curved to minimize a thin woman's angles. We study the lines of hair arrangements, and learn to choose with discretion between a low knot and coronet. We study line as applied to millinery, as applied to footwear.

Now that the student can sketch the fashion figure, and set down costume details in a summary, though thoroughly legible, manner; now that she appreciates color as applied to artist's pigments, to make-up, to textiles, and now that she understands the fundamentals of line in relation to dress, she is ready for historic source material. The teacher of costume in a city not favored with large libraries and art galleries makes grateful use of metropolitan extension service, New York, Chicago, Boston, and other cities have comprehensive loan collections of period plates. Such material, augmented by books on historic costume, help the student to begin original design.

One should not be arbitrary about what shall be designed; but from the first, I try to put a damper on luxury attire. It is easy to evolve a hostess gown from the robe of an Egyptian scribe, or to translate the Roman toga into an evening wrap. But when the Doric chiton emerges as a junior girl's school frock, when the English yeoman's tunic adapts itself to the modern golfer, then I tell my students that they have used their brains.

We find that almost every historic period has some suggestion for costume designers. Last fall the Renaissance was the paramount influence; fashion news led one to believe that no other age was influencing the great dressmakers. But while Elizabethan costumes continued

to be featured, we saw hats which came out of ancient Persia, blouses which were derived from mandarin coats, evening gowns from the armor of the Crusaders

Because modern costume draws on such a variety of sources during any season, I tell my students that in a small Southern city they are just as capable of originating designs as New Yorkers or Parisians. Now, by "originating a design" I do not mean, establishing a vogue or setting a style. We haven't the fashion authority to dictate, say, the return of the knee-length skirt or hip belt-line. But the mode, as fixed for us by the great centers of fashion, is very broad. The evening gown may be tightly draped, or its skirt may be extremely full. The waist line may be high, modifiedly low, or normal. In fact, Dame Fashion is a liberal arbiter. She will not take offense except at something outrageously different from her usage, as, for instance, high button shoes when low cuts are the style. Of course, we know that grand personages flout fashion, but even the modest beginner in costume design may assert her own individuality with slight risk of appearing queer. Freakishness in dress is largely the result of poor fit, sloppy sewing, careless attention to details, unbecoming color combination, or unsuitability of dress to occasion rather than to slight deviation from fashion.

So I urge my students to look less at shop windows and more at historic ornament. Byzantine mosaics suggest a brilliant applique design; the motifs of an Oriental rug may be approximated by wool embroidery; the illuminated manuscripts of mediaeval monks furnish us with ideas for belt fastenings; the stained glass of French cathedrals brings us magnificent color harmonies.

To most students the course in costume may be made to open up vistas of purely cultural pleasure. Because I believe that period costume will be longer remembered if associated with its wearers, I try to set up historical background behind descriptions of robes and ornaments. Voluntarily the women do collateral reading. They borrow translations of Homer from their high-school sons, they fetch down the children's encyclopaedia, to read the classical myths. And what they learn of woman's decoration throughout the ages they apply to themselves. In doing this, they are satisfying one of the deepest of human urges, and one which finds less and less opportunity for satisfaction because of the machine, I refer to the impulse to construction and workmanship.

There is a world of pleasure in producing a dress outright, from the design on paper to the hem in cloth. At Watkins Institute a woman may study sewing and pattern drafting in connection with costume design, in fact, she is urged to make this correlation, just as she is urged to sketch from casts and life models in the freehand drawing department. The more she knows of life drawing, the better her fashion figures will be, the more she knows of sewing, drafting, and draping,

the more practicable her designs will be. Acquaintance with the fundamentals of pattern drafting not only safeguards her against impossible lines, but working in the material actually suggests possibilities for design which no amount of theoretical research affords.

The woman who can design, cut, and finish a dress acquires an avenue of pleasure which is closed to the woman who must depend on ready-mades, even though they be Paris-made and could be worn with the label on the outside. The key to this is revealed in the distinction between *made* and *making*. In this exciting game of fashioning clothes the wearer of ready-mades is not a participant, she is not even an onlooker.

But the woman who designs and sews! There is trouble for her, of course—anguish, even. But far outweighing this is the satisfaction of doing a job completely and doing it well. She has created her own special, highly-individualized interpretation of the mode. The dress is hers—completely hers. And if it is at all successful, this dress, containing as it does, an essence of her own personality, becomes dearer than any bought frock could be.

As a teacher of costume, I hope that an increasing number of women will realize the joy of creating their own garments and that by dedicating themselves to the highest craft principles and by research into enduring standards of beauty, they will cause the phrase "home-made" to sound as complimentary when applied to clothing as it sounds when applied to cookery.

## DESIGN FOR INDUSTRIAL ARTS MADE EASIER\*

HARRY E. WOOD

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This is an age of speed. We are burning ourselves up going places, and when we get there we hurry back. In traveling by auto, we rush up full speed to the stop light, only to find, on many occasions, that we have to sit and wait and waste the few minutes we gained by our speed. We become impatient when we miss one wing of a revolving door, or if we just miss a bus or a street car and have to wait a minute or two. The elevators today take us up so fast that the greater part of us wants to continue on after the elevator has stopped. Speed, speed, speed! What is it getting us?

But what has this to do with design? Nothing at all. There is no connection. I only cite these things to justify my attempt to bring to you in a brief lecture, some problems in design which, to do justice

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\* Illustrated by sketches made as lecture was given

to them, should consume several hours I shall try to present to you in abbreviated form, with some sketches, some short cut methods by which even the inexperienced may achieve some pleasing results in creating designs

A human being consciously or unconsciously, desires beauty One reason for this is that all things in nature are designed to satisfy certain cravings of the human mind and eye In nature we find rhythmic motion; we find balance, we find harmony; we find variety When man steps in and disorganizes these elements, he is apt to offend

It is not my purpose to go into lengthy discussion on theories of design, but in order to be sure that we understand each other, it will be necessary to present some concrete examples embodying these elements which have been mentioned, which either make or mar the appearance of man-made things In presenting these examples, an effort will be made in a way that remembering them as well as using them to create design, will be made easier

There is a prevalent belief that designing is difficult In a measure it is. Designing is a form of Art. The familiar statement "Artists are born and not made," may be true, but I disagree when it comes to the designer, for designers can be made if surrounded by the proper environment provided the designer to be has some degree of manipulative skill and the ambition to improve his opportunity

What is design? It is the putting together of ideas in visible form or the regulating of shapes and patterns when creating new products The mere placing of one object in relation to another inevitably creates a problem in design and the results are satisfactory or unsatisfactory in so far as they please or fail to please the eye If the results are the reverse, if they offend or repel, or even fail to arouse a sensation of pleasure, the design is a failure

Before launching into a discussion of some of the tricks of the designer's trade, whereby short-cut methods make designing easier, let us be sure that while you are thinking with me on this subject of design, we are considering the same things

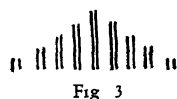
There are three types of design, one, for the lack of a better name, we might call the "Assembly" type, that kind of design created by the selection and placing of one object in relation to another or others. In this respect all consumers are designers, for in the selection and arrangement of things, furniture, rugs, lighting fixtures, jewelry, anything, principles of design are either adhered to or violated and the results are either pleasing or displeasing.

Of the other types, "Structural design" calls for the planning or making of objects, and "Applied design" has to do with the ornamentation of objects already constructed. These two later types are the ones which will be considered here today. These are the kind which apply directly to Industrial Arts projects

It is not the purpose of this lecture to give a lesson on design. It is taken for granted that you have had some experience in this field and that you have some ability in creating designs. A few simple methods by which you may determine whether or not objects possess these design elements which satisfy the eye, will however be presented. Some illustrative sketches will be drawn and a few simple methods of securing pleasing results in your efforts in designing will be demonstrated.

Some of the elements which go into the making of design are rhythm, harmony, variety, and balance. Elements like rhythm, harmony, and variety, appear in other things as well as in structural and applied design, for example in music and in speech. The only difference is that in one they are seen and in the other they are heard. An example may be given by humming a tune showing rhythmic movement from one tone into another, and with *accent in volume and space between tones* to give variety.

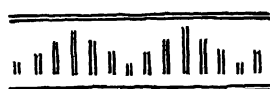
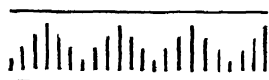
If we strike the table with a pencil, a noise is produced which may be illustrated by a single mark, (Fig. 1). If the table is struck repeatedly and this noise organized into a rhythmic movement from soft to loud and reverse, we secure variety. Listen to this sound and note the way in which it may be illustrated. (Fig. 2)

  
Fig 1


If two pencils are taken and two sounds made close together the arrangement from soft to loud being repeated with a space between greater than that between the noises made by the two pencils, we secure a variety which was not present when only one pencil was used. This sound arrangement may also be illustrated. (Fig. 3).

By putting a horizontal line at the top and another at the bottom of each of these two illustrations, we have a border, the first possessing rhythm and the second rhythm and variety (Figs. 4 and 5). The beauty of any border or all over pattern depends on getting at least these two elements, rhythm and variety, into the design.

Variety is produced in several ways. In this simple demonstration there were two, variety in volume and variety in space. A most common element, either noise or object, can be made to give a pleasing reaction if properly spaced. For example, as the table is again struck note the variety in spacing (Fig. 6), the *volume* of each stroke being the same. You may recognize this arrangement as the familiar drum beat.



If we begin with three strokes all of the same volume, but not very heavy, and then make the next two single strokes heavy, we



Fig 6

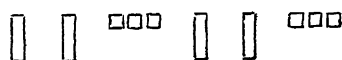


Fig 7

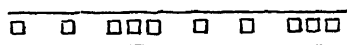


Fig 8

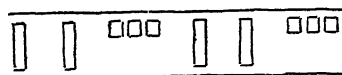


Fig 9

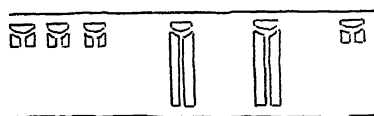


Fig 10

have the same space relation as before, but we also have variety in volume. Let me illustrate this combination of sounds (Fig 7) If we draw a line at the top and another at the bottom, we have a border design, (Figs 8 and 9) containing only uninteresting spots, but so placed that they create a rhythmic movement and so spaced that they give a pleasing reaction. We might continue indefinitely to develop these uninteresting spots into pleasing shapes, securing rhythm and variety in each, but we will confine ourselves to the development of one such design, (Fig 10)

When we change the shape of any one part of a design, there is another element, harmony, which must receive consideration. All parts of the design should have

something in common. Here, (Fig. 11), we have a border similar in spacing and arrangement to the one previously made except that one of the shapes is so entirely different from the others that it interrupts the movement from one spot to the other. The eye falls on the round spot and stays there, travelling around and around. In such a border this one spot is completely out of harmony with the others, in shape and in movement.

Fig 11

Here is another development of this same basic pattern for a border, but it possesses still another element, that of balance. This border is similar to one already drawn but in the first design each spot was bi-symmetrical, having equal weight on each side of the vertical center. In other words, each spot was balanced, but in this second modification, (Fig 12), there is one discordant spot, one spot that is out of harmony with



Fig 12

the rest, and it also disturbs the balance. The lines in this spot cause an action which not only destroys the rhythmic movement of the whole, but throws each unit completely out of balance.

We have discussed somewhat at length these things which are more

or less theoretical, but you will doubtless be convinced of the need of them as we now deal explicitly with the designing of Industrial Arts projects. Suppose we take one or two very simple ones, common to every Industrial Arts shop and find out how to apply these few theories, and also to discover a method of analyzing a design to determine what it possesses that makes it interesting or uninteresting. The methods thus involved may be applied to any other project as well as those used in the demonstration.

Shall we use a book support, or the end of a book rack for our demonstration? We start with a rectangular piece of wood, (A-Fig. 13). But why do we select a board of this particular proportion? Because of variety. It is one fifth longer than it is wide. By the way, make this mental note, when seeking variety in spacing or in shape, remember that unequal divisions such as thirds, fifths, sevenths and ninths are much more satisfactory than equal divisions such as eighths, fourths, or halves.

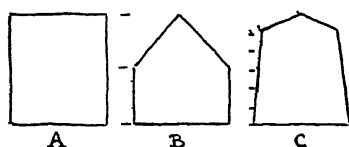


Fig. 13

Let us make experimental changes in the shape of this rectangle. One of these shapes lacks variety in proportion, (B-Fig. 13), while in the other, which is the most satisfactory, (C-Fig. 13), no two divisions are the same and the proportions are therefore interesting and satisfactory.

If we use the curved line in designing a book rack end we must strive for variety in the shapes of the curves also. One of these, (A-Fig. 14), possesses circular lines which lack variety, while in (B-Fig. 14), no two sections of the line on either side of the center are alike.

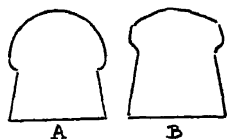


Fig. 14

There are two mechanical methods of determining whether or not a curve has variety. Back in your own shop, get out some of the drawings you or your students have made, and apply these tests to any curved lines, and you will be able to see if they possess variety in spacing and shape. One method of checking any curved line is to set off on the curve a series of spaces of equal length, (Fig. 15).

If too many of these sections or spaces are identical, the curve lacks variety. In the circular curve, in this illustration all sections are identical, while in the curve of variety, no two sections are exactly similar.

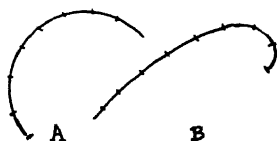


Fig. 15

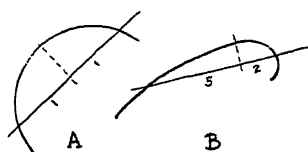


Fig 16

Another method of determining whether or not a curve possesses variety is to lay off a chord anywhere across the curved line and erect a perpendicular, so that it—the perpendicular—touches the curved line at the point farthest removed from the chord, (Fig 16). If the division of the length of the chord made by

the perpendicular is uneven, you may be sure that the curve possesses variety, (B-Fig 16) If the divisions are equal or nearly equal, (A-Fig 16), the curve too nearly approaches the circle to possess variety

A very important element for which to strive in design, is a rhythmic movement from one point to another Recall how the eye traveled from one spot to the other in the border design, and observe how some of these illustrations for a costumer base, (Fig. 17) possess this rhythmic movement, while in others certain details carry the eye in different directions

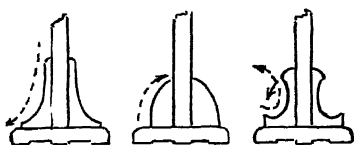


Fig 17

One of the most important influences in design and, unfortunately, one that is too often overlooked, is in fact that *undrawn lines* do more harm in a design than all visible

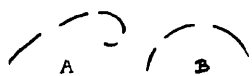


Fig 18

lines can counteract What is meant by undrawn lines? Do we need the gaps filled in in these illustrations (Fig. 18) to make us visualize the complete circular shape, (B-Fig 18), or to convey to us the complete irregular curve, (A-Fig 18)? We do These missing

portions or invisible lines are sometimes spoken of as the "ghosts" of the lines

Recall how the continuation of some lines in the costumer base carried the eye out and away from the contour of the object, with such force that the rhythmic movement of the contour was disturbed.

Sometimes it is advisable to make use of this undrawn line, or the continuation of a line already drawn, to convey the full meaning of the design For example, in this illustration of the side view of a book support, (A-Fig 19), portions of the circle which will be completed when the other book support is placed in position and the books are placed between them, have been used These

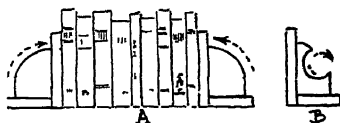


Fig 19

lines will have a "holding-in" feeling which is desirable On the con-



trary, in this other illustration, (B-Fig. 19) the lines tend to pull away, defeating the purpose of the book support

So much for structural design. Let us now consider one or two examples of applied design, again demonstrating with a book rack end, although it is desired that the method used will convey to you a plan whereby you may ornament an object of any shape. If your pupils are like some I have had, they will want to put a star or some other shape completely out of harmony with the contour, on the book rack end, (Fig 20) What are you going to give them as a reason for not permitting such a motif to destroy an otherwise satisfactory design? May I suggest that you point out to them the undrawn lines, the continuation of the lines of the motif they have added. They will then see at a glance how completely out of harmony and how lacking in rhythm, the unit of decoration is

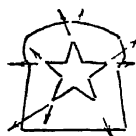


Fig 20

The most successful way to put a satisfactory center of interest in the space to be decorated, can best be shown by successive steps in drawing. It should be a center of interest which will stay inside the contour of the object and in addition have somewhat of the same character as the contour. Which of these shapes, (Fig 21), has similarities to that of the outline? When that has been determined, it should be the one selected for use



Fig 21

It is quite essential to have variety in the shape between the outside shape and the added spot, so it is best to put this spot above the horizontal center. One must also maintain balance by placing this spot on a central axis, (Fig 22). As a further help in holding this added spot inside the shape a border line parallel or nearly parallel to the outer edge, may be added (Fig. 23)



Fig 22



Fig 23



Fig 24

So far, in the development of this design, we have variety in spacing, and some harmony, but the added spot seems to be floating independent of the rest of the design. This spot may be brought into greater harmony by connecting it with the border lines, (Fig 24)

In a good design, background spaces, or unused parts, should appear just as important and interesting as the outline or the shape. Until one establishes this effect the design will fail to possess complete harmony. Note how much the variety of the background, or unused parts, has been increased after the spaces have been cut up into smaller areas.

This same method of developing applied ornament may be used in decorating *any* shape. We will consider one

more example here, this time also a rectangular shape, such as the back of a game board, the top of a table or a stool or a box, (Fig. 25) The center of interest spot may be placed in the center, since a design for such objects as these should look well when seen from *any angle* The spot on the book rack end was placed on the vertical center, above the horizontal center, because that object is always seen in a vertical position Four centers of interest used instead of a single center spot, may be placed in the corners of a rectangular object and related to the whole, all corners being alike. One sketch, (Fig 26) will show how these spots may be brought into their proper relation to the whole Note again that, with the modification of the shapes, background spaces become just as important as the lines or shapes added Of course these lines on both the book rack end and the box top, form only the skeleton for a design. To be complete the lines should be refined in small details or some motif should be adapted to this skeleton form Conventional flower or

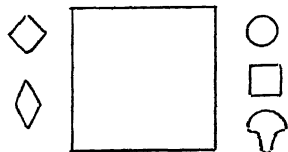


Fig 25

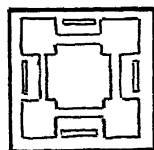


Fig 26

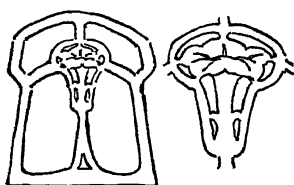


Fig 27

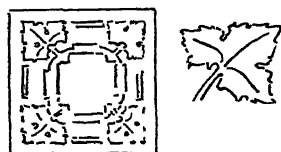


Fig 28

leaf forms are always suitable for refining areas in design Figs 27 and 28 show developments for a book rack end and a box top, using leaf and flower motifs

If one has difficulty in deciding what kind of a spot to use for a center of interest motif, or if one feels incapable of conventionalizing successfully a nature motif, he may let the forces of nature help him by developing a "splash spot" and then bringing it into harmony with the outside shape of the object to be decorated

Splash spots are made as follows fold a piece of paper Unfold, and inside near the crease, place a drop or two of ink, (Fig. 29). Refold the paper in the same

crease and with a gentle pressure of the thumb on the outside of the paper spread or splash the ink drops, first in the direction of the crease, and then in the opposite direction, (Fig 30). A single stroke each way is usually sufficient to produce an

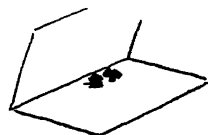


Fig 29



Fig 30



Fig 31



Fig 32

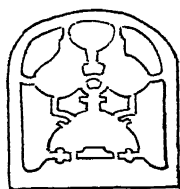


Fig 33

interesting shape, (Fig 31), but never will there be two alike. By simplifying the curves and eliminating small irregularities, the splash spot can be made to decorate a book rack end (Figs 32 and 33).

Because the sketches made today have centered around a book rack end and a box top, that must not be construed to mean that these are the only objects which can be designed and decorated by the proposed methods. The demonstrations have been confined to these two projects only to show that it is possible to *create* designs instead of *copying* them. The thought which should be kept before us continually as we design projects to be made in the shop is that this is the year 1936. Designs created prior to this time belong to the past, not to the present. This does not infer that the designs of the past are not acceptable. Period styles in furniture are beautiful to look at, and always will be, because, for the most part, they observe all rules of design; but they belong to the past age. To me, such furniture is as much out of place, mixed in with modern and overstuffed furniture, a radio, and a piano, as I would be appearing here today in Colonial knee breeches, powdered wig, and with a stock around my neck.

Designs borrowed from the past will not look well on projects made in our shops today unless readapted to meet changed structural demands. Any ornamentation made on a project should be of a suitable character for that particular thing and correctly adapted to the materials used in its construction.

Present day design depends more on structural lines than applied ornament. The predominant note of present day design is parallelism with variety. Since it is impossible to indulge in the unlimited discussion which might arise from the consideration of this modernistic movement we will limit the demonstration to two examples (Fig. 34).

It will be interesting to note that while modern design is somewhat extreme, it nevertheless possesses these elements of rhythm, balance, harmony, variety, etc., which through the ages have made design beautiful. If, in designing Industrial

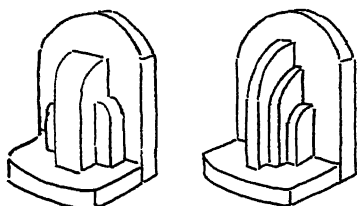


Fig 34

Arts projects, the need for rhythm, balance, harmony and variety, is continually kept in mind and these elements in our designs brought into control, we will have helped in making our surroundings more satisfactory and beautiful places in which to live

## X. MARIONETTES

### PUPPET AND MARIONETTE MAKING AND PLAY PRODUCTION

PAUL MCPHARLIN

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Every puppet production must start with the choice of a vehicle, a play, ballet, circus, scene or skit suitable to the puppet medium. The theme for this vehicle is often suggested by the things that a puppet can do—for instance, the floating, superhuman jumping, turning inside out and coming apart which no live actor will try to emulate. The string-puppet or marionette accomplishes all these feats without batting an eyelash. The fantastic or fairy-tale play, with magic and supernatural action, seems made for the puppet. The piece with violent action, the ballet and circus, are also well adapted to the suppleness and mobility of the puppet. Comedy, parody, burlesque, because of their exaggeration of life, belong to the puppet. On the other hand, tragedy also belongs to it. Most of us are accustomed to thinking of the puppet only as a light-hearted creature, forever skipping about in farcical or melodramatic situations. If we have ever seen it in a sober Biblical play, or in a piece of Maeterlinck, we realize that its unhuman dignity, its poise, its timelessness, make it a much more impressive tragedian than human being. To illustrate: Suppose that you were seeing an Easter play of the three women at the tomb, done by three ladies of your church. You might be tempted to think that Mrs. Jones was a bit too plump for the Magdalene, that Mrs. Smith's new marcel looked a little too 30's-ish, even for Mary the mother of James, and that Mrs. Brown was playing Salome with her eyes too much on Mr. White in the audience. You wouldn't think such things about puppets. If they played well, you'd be carried away by the force of their drama.

Certain plays are best adapted to certain types of puppets. As you know, there are four principal types in use today, the string-puppet or familiar marionette, the hand-puppet, like the old-fashioned Punch and Judy, the rod-puppet, worked from below, and the shadow figure. String puppets are best where gravity is defied, they make good dancers, flying dragons and the like. Hand-puppets are best when objects are to be handled. They can pick up sticks and bundles without laboring

over it, and they can also whack energetically and realistically. The puppeteer's wrist makes their waist, and it bends with convincing muscularity as they stoop to search about on the ground or to peer under the bed before retiring. Rod-puppets are splendid for arm motion. They can raise their hands palm or top upward, cross their arms on their breast, or make oratorical gestures. Plays of a declamatory sort they perform very well. I should like to see them play Marlowe or Racine or even Euripides. Shadow figures are splendid in processions, oriental fantasies and mystic scenes. They can disappear into thin air when the figure is taken from the lighted screen.

Once the play is chosen—and remember that it must be suitable for puppets, some plays of a talky or human-personality kind, like Shaw or bedroom farce, are lost on puppets—the production as a whole is designed before actual work is begun. This may be done by making full-scale colored drawings of the puppets and models of the scenery, and by working out a director's book with all action indicated, and the parts of each puppeteer in the intricate pattern of the manipulation outlined. For a beginner in puppet making it is important to have a working drawing of the puppet, also full-scale, so that he can see how each joint works, and so that the various parts of the figure may be held over the drawing as they are made, to check up on their correctness of size and proportion. Without such a drawing, the child puppets may sprout up taller than their elders, and the fat man may turn out to be a living skeleton.

In beginning work on a puppet, I make the head first. Some people may make the body, which is usually less interesting, and leave the head till last, like those lovers of meat who eat up all their vegetables before they touch the juicy lamb chop. But that's a bit perverse. Heads of puppets may be modelled of some plastic substance which dries into permanent form, of a plastic put into a mould, like wood or paper pulp, or may be carved of wood. I like best a head modelled first in clay, cast in plaster, and molded in wood pulp or paper strips. There is not time to describe this process completely, but I have spoken of it at some length in my book, *Puppet Heads and their Making*.

Next comes the body, for a marionette carved of soft wood, or built up of cotton and cloth around a wire skeleton. To have this body heavy is not desirable; its weight must, however, be in the proper places, in the hips, forearms and legs. Weighted feet are more of a menace than a help if they are heavier than the hips. For a hand-puppet there is no body except the bag of the costume which must fit the operator's hand so well that its arms do not slip off his fingers. The finger going into the hole in the puppet's neck must fit snugly, up to the second joint only. If it goes further, the head cannot be made to nod.

Rod-puppets are complete figures much like marionettes, except that their bodies are supported on a central stick, and their heads and hands attached to downward rods rather than upward strings. In manipulating them, a slight twisting of the central stick swings the legs into a walking motion, so that leg rods are seldom necessary.

Shadow figures may be made of cardboard or of heavy sheet celluloid. The latter may be painted with quick-drying lacquer, and will cast colored shadows rather than dark silhouettes. They are operated with sticks or wires held almost at right angles from them, attached to the figures with free, but not loose couplings. The overhead lighting of the shadow screen "eats up" the shadows of these rods, which are scarcely perceptible to the audience. By the way, for rod-puppets and shadow figures, I find that umbrella ribs are just the thing. They are thin, strong, black, and have a little eyelet at one end for attaching them to the puppet, while the other end, if it came from an elegant lady's umbrella, is often finished off with a tip of synthetic ivory or amber.

The scenery should be very simple. Elaborately painted or built-up scenery has a way of interfering with the puppets, competing for attention, catching strings and causing half-hour intermissions. It may be fun to do, but for puppets it is not advisable. Unless scenery acts as well as the puppet, it is so much excess baggage. Let the puppet appear before a plain background and he'll get along well enough. Note that I am not advocating the use of no scenery at all, just the use of no inappropriate or cumbersome scenery. I go rather thoroughly into this problem in a little article in the January, 1936, number of *Everyday Art*, which you should read, especially since the magazine is sent out free to Art teachers by the American Crayon Company in Sandusky, Ohio.

Without proper lighting, which is even more important than scenery, a puppet production loses much. Daylight is changeable and undependable. Artificial light is to be preferred if it can be managed. For string-puppets the light sources should not get in the way of the puppeteer's hands, or throw awkward shadows of the puppet dog across the whole sunny sky. They are best placed at the top and sides of the stage, toward the audience, shining back against the scenery, and of course masked from the eyes of the audience. Two efficient spotlights, one right and one left, and a striplight over the proscenium opening, but below the hands of the puppeteers, will provide adequate illumination for the average simple play. For a shadow play an overhead striplight or a single powerful light source at some distance behind the screen will serve.

Producing a puppet play is a struggle for the director, between managing the personalities of the puppeteers and the perplexities of the puppet mechanism. Actually, a well-made puppet with smoothly

working joints, good balance and stringing, will give little trouble, even in inexperienced hands. But such puppets are seldom constructed by the amateur or the novice. Therefore the director must sense where the inadequacies of the puppet end and those of the puppeteer begin. Not everyone makes a good puppeteer, though the handling of a puppet is not so difficult as the outsider might believe. A good puppeteer is able to get outside of himself, to use his voice and his hands deftly, to work easily with others, and to forget his nerves and muscles for long periods at a time. Those who make good actors are seldom good puppeteers, a good actor is always inside himself, sees himself doing everything. When he attempts to make a puppet act, he often drops it when his own arm begins to gesticulate dramatically. Beware of self-sufficient or exhibitionistic people for puppeteers. I prefer rather shy and diffident people for the job. They surprise themselves and others very often by the boldness with which they will enact a role through the puppet.

Too many puppeteers are in each other's way. Professional companies today seldom use more than six, and these are disposed on two bridges, so that all have elbow-room. Naturally a play may have many more than six characters, for each puppeteer handles several and changes his voice, though he can manage only one string-puppet, or two hand-puppets at a time with real delicacy. Sometimes, if Shakespeare is to be read or operatic music is to be sung, it is permissible to have one puppeteer and one voice in another person for each character, since it is humanly impossible to produce *bel canto* tones while balancing against one's diaphragm on the leaning rail of the puppet stage bridge and holding weights at arm's length. This duplication is naturally called for only in elaborate productions. A puppeteer who speaks and pulls the strings is generally an efficient member of a company, and his puppet is apt to be effective. Synchronizing sound and action with two people is not difficult, but some of the lifelike qualities may be lost in the process.

I use the word "lifelike," but do not wish to give the impression that the function of the puppet is merely to imitate life. Like any Art medium, the puppet can be used in a hundred ways, realistically, non-realistically, abstractly, decoratively, cubistically, impressionistically—any sort of -istically that you will. It is only with the greatest pains that we can make a truly realistic puppet, with glass eyes, waxen skin and human hair. And when it is made we find that a live actor is really better looking. A puppet that looks so little like a man that it puzzles one at first may turn out to have a remarkably human quality. Our imagination comes to the rescue. It likes to work hard. It would rather make a live actor of two crossed sticks than of a waxworks dummy with a mechanism inside to make it move. Therefore a puppet can be as much unlike life as you want to make it.

But there should be Art rather than accident in the unlikeliness. Each apparent *deviation* from reality should be an effective *heightening of or comment on* reality. If the clown is very numble, his arms and legs can be made of rubber tubing, bending in every direction. If the knight is very noble, he can be twice as tall as the peasant. If the witch is very ugly, her nose can be bigger than her head. This exaggeration is puppet-like, it is good theatre, and whether or not it is good Art depends upon what school you happen at the moment to subscribe to. But no one who feels that the perfect painting is one of a dish of fruit which fools the hungry insects can be very sympathetic toward the average puppet anyway, with its crude gait, rough details and alarming lack of bodily coordination. Such people will undoubtedly prefer the movies.

I am in a better position, I believe, to tell you what is happening in the puppet world today, than to tell you how to make things happen there. Through some very interesting correspondence with puppeteers all over the world, I learn of a steadily increasing preoccupation with puppetry of children, teachers and artists. Twenty years ago there were only three or four professional puppet companies in the United States. Today there are fifty or sixty, and hundreds of amateurs. The reason for this growing interest is easy to find. Puppets afford handicraft work of great variety, modeling, painting, carpentry, electric wiring, as well as an opportunity for writing plays and an excuse for getting an audience in to listen to one's ideas and admire one's handiwork. The producer can manage almost a whole show unaided. He can be independent of Broadway and Hollywood, and have just the sort of a theatre he likes. It's a wonder that more of us do not fit up puppet stages in the corners of our living rooms.

So great has the interest in puppetry grown that we now have an international puppet society with headquarters in Prague, an international puppet yearbook,<sup>\*</sup> and we are to have our first American Puppetry Conference in Holland, Michigan from July 8-11 this year. The program includes discussions, an exhibition and shows by at least eight of the important American puppet companies.

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<sup>\*</sup> Publisher by the author



# MARIONETTE PLAYS AND CONSTRUCTION FOR CHILDREN

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Teaching children to construct marionettes is great fun, but even after making marionettes as a hobby or professionally, one still has much to learn in teaching them to children. In teaching, it is not the marionettes as such, but the growth in knowledge of children that is paramount. Not only must marionettes be taught adequately and artistically, but their value as a medium of educational growth is of greater importance than a good show. Children may learn more from a poorly produced show than from a beautifully finished production. Therefore one must challenge each step with the question, "What does it teach the child?"

Marionettes taught in this manner bring all phases of the elementary-grade work into one unit. Reading may be taught with the study of plays and their dramatization. Arithmetic has a large part in scaling to good proportion the stage and the properties. The Arts, Industrial and Fine, have to work together closely to make a success of the whole project. Household Arts has its part in the making of the costumes and curtains.

Two units are being developed at the Peabody Demonstration School. In the elementary division, the third grade, under Miss Meggie Robinson, is the center of marionette activity. She has been working with puppets for some years. The seventh grade is the center for the junior-high division. There have been several productions in other groups but these two grades are the experimental bases where, by repetition of units, it is possible to correct errors in methods of teaching in order to compare results.

In the third grade this year, the children are producing *Peter Pan*. The play was selected from stories read in class. The story selected for presentation through marionettes should be an integral part of the school studies. You may question how one decides whether the story can be dramatized best with marionettes or by the children themselves, or, whether marionettes take away from the children the essential educational value of self-expression with its resulting gain in poise and ability to appear before a group. It has been found in the second and third grades, in the transitional period of children between the imaginary world and everyday reality, that they are not entirely satisfied with the interpretation of certain stories dramatized by themselves, particularly those which have fantastic, inventive, or imaginative

characters and settings that are beyond the ability of the children to dramatize with satisfaction. These can usually be most effectively produced through the medium of marionettes. Take for example the fairy stories from Grimm and Anderson, folk tales, and modern fairy stories. In *Jack and the Beanstalk* how can the children make the beanstalk grow on the regular stage, or have a giant, except through the medium of marionettes? You may think that children should create these with the imagination. Yes, very young children are completely satisfied with imagined characters or settings, but children who are becoming aware of reality are not satisfied.

In the upper elementary grades and junior high school there are many delightful stories, such as *The Arabian Nights*, *The Iliad* and *The Odyssey* that have the necessary characteristics. The children of this period demand a satisfaction in appearance of the characters and settings that is best realized in marionettes. If the children can satisfactorily dramatize the play themselves, it is not considered for marionette production.

When the characters have been drawn and are ready for construction the problem arises of finding a marionette whose construction is not beyond the ability of third-grade children. Professional ones are certainly beyond their ability, but there are many simple constructions that give effective results. After trying out various types it was found that a satisfactory one can be made from the stocking doll. This marionette starts life as a man's sock. This is cut in the pattern of the puppet it is to represent. The fun starts when the edges are sewed securely together and stuffed with cotton. The amount of cotton used makes the character fat or thin. By sewing the knees, thighs, arms, shoulder, and neck flat for about one-fourth of an inch, the necessary lumber quality was achieved. Fishing sinkers or lead weights are sewed in legs, arms, and heads to give weight and better control of movement. The puppets are then ready for costuming and stringing. The control board the third-grade child uses with greatest ease is in the shape of a double cross. The strings are fastened from the control board to the legs, arms, shoulders, head, and back.

A large box is secured for the stage. An opening for the proscenium arch is cut into the longest side twice the height of the average marionette and three or four times its length. A large board is attached to the upper part of the box to screen the puppeteers. Curtains are sewed and strung; lamps are added on either side or strings of Christmas tree lights are attached in front of the proscenium. The properties are scaled to the marionettes, and the stage is ready. Rehearsals begin and friends are invited to enjoy the production.

The seventh-grade unit began with a discussion of historical marionettes. Last year a Chinese student from the college spoke to the

group on Japanese and Chinese types. This gave them an appreciation and background, which carried over into their work in other classes, and started the collection of interesting articles and books on marionettes for the Art section of the library. The English department assisted in the selection of the story and its dramatization. Sketches of the characters were drawn in the Art studio. The children were then ready to start construction of the puppets with the assistance of the Industrial Arts department.

After experiments with plaster of Paris and papier mache constructions, it was found that the wood and leather bodies were best adapted to the junior-high level, and the material is less expensive and easier to obtain. In this marionette the wood is cut and shaped to the right length for the legs, arms, shoulders, and hips. Brown domestic was tacked between the shoulder and the hip. We collected old silk stockings to use in fastening the arms and legs to the body, to give loose movements. The feet are attached with hooks to the legs. Then comes the most difficult part—to make effective the marionette head. So far in the units, the head has been modeled in green plastic clay and covered with several layers of plastic wood. This was sandpapered to smoothness and gave an excellent effect. But this is not always successful. The modeling of the small details of the features seems to be beyond the ability of the children. Plaster casts have been tried, as well as plastic clay models covered with papier mache, but these have not been very successful or durable. Several talented students carved wooden heads, but search is continuing for a better method. The hands were shaped out of copper wire and covered with adhesive tape. The Household Arts department directed the making of the costumes. The airplane type of control board permitted successful operation of the marionette and could be changed easily for trick characters.

Three stages have been made in junior high. The last stage was sold to the college and the students plan to construct another. The boys of the classes built the stage or added the necessary adjustments. The last stage had two bridges and three or four changes in lights, but it was undesirable because of size. The class decided that a portable stage was necessary. The children made the following suggestions to help the next group build a successful stage.

1. It should be portable and built to pack away when not in use.
2. There should be two bridges for puppeteers.
3. It should have adequate arrangement for quick change of scenery.
4. The lights should have three or four possible shifts and have a connection on one switch in order to fade slowly.

It is hoped that the experiments described here will encourage others to try marionette productions. The marionettes, if given an opportunity, will provide a vital and interesting project, full of possibilities for the highest artistic and educational development of children.

## XI. HOBBIES AND CRAFTS

### RIDING HOBBIES FOR PROFIT AND JOY

KARL S BOLANDER

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Since there are 742 hobbies listed according to the count of the hobby shows recently held in New York and Chicago and more are coming in every day, it behooves us to define and classify them. *What* then, is a hobby, *who* has a hobby, and *why* ride a hobby? A hobby is definitely connected with an amateur because an *amateur* practices any art, study or sport for the love of it or for fun, not for professional purposes, and a *hobby* is that *activity* which is followed for fun. However, one may become so proficient in the riding of his hobby that he reaches a high degree of skill in it. In many cases a man's hobby has become his profession.

What is the significance of the expression "riding a hobby?" Where did it originate? What has a horse to do with stamp collecting or Art appreciation?

We have been told that "hobba" is the word for mare in Iceland. The Irish and Scotch changed it to "hobby" meaning a hardy breed of horses. The finest horse, or "hobby," was the one chosen by the master as his favorite mount. Thus developed the present meaning of following a favorite occupation or "riding a hobby." Adventuring with a hobby is a very old pastime. It always has been and always will be a definite part of life because it is based upon a natural desire to engage in pleasurable activity.

Hobbies may be classified more or less into (1) collecting or acquiring,—the museum attitude, (2) doing and traveling; (3) making. Surrounding any or all of these groups and virtually permeating them is *learning*.

No one can gainsay the benefits, accruing to a nation whose people indulge in hobbies. Through them men and women become happier and healthier and therefore are better citizens. And hobbies are intended for all—men, women, and children, for "those in rags, those in tags, and those in velvet gowns." The young and the old, the rich and the poor, the well and the ill find pleasure in "hobbying." Busy business men as well as those who find time heavy on their hands follow their chosen hobbies with equal enthusiasm.

The value of a hobby lies in its effect upon the person pursuing it—not upon a vast, expensive collection or a bit of very excellent handwork. In other words the material result is negligible; the pleasure, the curative benefits to mind and body, the social, cultural, and educational gain, the satisfactory employment of leisure time, the

relaxation from worry, the sheer joy of doing what one finds to be fun, are the real values derived from a hobby

Of all of these benefits let us place those derived from the play aspect of hobbies at the head of the list. We have often wondered at the forlorn look of merry-makers at American night clubs where the prices for fun run high. Compare the faces of such a group with the shining frank faces of Hungarian dancers at a national festival. Note the vacant expressions on faces in hotel lobbies and railway stations, observe the far away, detached look seen at parties and you may agree that the joy of life is an absent quantity.

Indulgence in a hobby not only releases the play impulse but brings the happiness that comes from accomplishing something creatively. This is the direct opposite of the generally prevailing frantic effort (especially noted among the younger generation) to capture a bit of fun through a rush and mad excitement.

The social benefits of a hobby can hardly be estimated. One person expressed the thought as follows, "What—no hobby? Well then, what do you talk about when there isn't any weather?" Certainly a hobby puts sparkle into conversation. The person who is well informed on at least some one subject is in line for the greater number of party invitations.

Cultural growth results from a hobby contact with Art, literature, and history in collecting, doing, or making things.

That a hobby is good for the mind, the body and the disposition has been attested many times. When the spine weakens at the sight of stacks of pots and pans, a stack of letters to be answered, or a strike to settle, the best relief is to let the soul escape through the avenue of a hobby.

A well-known columnist wrote recently, "What profiteth cold cream at \$5.00 per jar, if the mind is tied up in bow-knots of worry and apprehension? An absorbing pursuit will bring the sound, refreshing sleep which gives to your eyes a dewy look beyond the power of eye pencils or mascara. Of course, your hobby must be healthful. Also, people with hobbies are easy to live with, they make good husbands and wives."

Doctors affirm that men and women need the stimulation that comes from interest or absorption in activity. When the heart beats faster through interest in the occupation, circulation is improved. Even a slight change from daily work when it is pleasant and not a grind is good for one. Riding a hobby brings health and happiness.

A hobby also provides something to do for that leisure hour. Thinking people, welfare workers, men who have the responsibility of numbers of employees, realize that along with the benefits of more leisure also may come the evils of idleness. It is highly important that leisure is not dissipated but filled with purposeful activity. Leisure

provides opportunity to become alert to the wonders and pleasures of useful occupation, be it collecting, traveling, digging, or making. The question of leisure and idleness is directly concerned with the problem of adolescent delinquency. If the leisure time of youth is rightly employed in the pursuit of healthful, constructive hobbies, it may be possible to eliminate reform schools. A great many criminal lawyers, prison guards, and policemen may be retired to be replaced by teachers, leaders, and child psychologists.

The type of hobby that is selected may have a definite influence in molding a character or shaping a future. The hobby chosen should enrich a man's days. It should be vital and meaningful,—something that challenges imagination and intelligence. Many a man's avocation has become his vocation. There is one man at least who might disagree with this statement. He is a resident of Cleveland, aged 65, who sat down and whittled for twenty-seven days. At the end of that time he had carved a broom handle into a perfect chain of links, at the end of which hung the broom.

A recent development of the post-mark hobby reveals that "the post office at Shirley, Illinois reported a large volume of mail one week in November because movie fans sought the Shirley post mark as the second of a series which when completed read "Darling (Massachusetts) Shirley (Illinois) Temple (Michigan) Tiny (Virginia) Star (Texas)," or "Darling Shirley Temple, Tiny Star."

A certain Iowa farmer has a grave hobby. He collects obituaries clipped from newspapers and elsewhere. He has more than 2,000 of them.

A hobby that pays smoking dividends is that of a man in Illinois who has collected more than 300 rare and unique pipes. He has enjoyed the pleasure that accompanies a satisfying smoke from more than 100 of them.

One of the most unusual hobbies is that of an Englishman who became interested years ago in mending cracks in egg shells. After years of working at this hobby, it became an art. So unusual is his skill that he is now being sought by people from all over the world who own valuable egg shells that need repair.

Interest in hobbies is maintained not so much because of their novelty, but because of some humanitarian influence; because they encourage international good will, because they influence spiritual growth or educational advancement. For example, collecting calendars may mean little or nothing, to you or me, but to one woman living in the Ozark Mountains in Missouri, this hobby unfolds the history of Ozark pioneer life, revealing its drama, its comedy and pathos.

A collector of Stephen Foster's songs has so stimulated interest in this song writer that several memorials have sprung up. One of these is Foster's birthplace at the University of Pittsburg.

The autograph book with its collection of names is one of the earliest forms of collecting hobby. To many this hobby may appear to be idle fancy, to others it is fraught with romance and adventure. Personal contact with great men in order to secure their autographs may be an inspirational influence for future careers.

Some people we know consider it a worth while hobby to collect one new word a day.

Mr. Beeman Dawes, of Columbus and Newark, Ohio, has a hobby, the fame of which has gone around the world. He has established an arboretum near Newark, Ohio, where many famous people of America and overseas have turned the sod and planted a tree. Each tree is marked with a name plate giving the date and name of the person who planted it.

Romance surrounds the wedding rings collected by the Traub Manufacturing Company of Detroit. Some of these rings date back to very remote times. The designs are all interesting, many are beautiful. The custom symbolizing marriage with the wedding ring originated in the Nile region, we are told. Every people has had some legend in connection with the use of the ring. Through the ages many materials have been used. gold, silver, iron, steel, leather, brass. "Even the ring of a church key it seems has been used, or a leather ring cut, on the spur of the moment, from the bride's glove." In such a hobby as this there is history, romance, and Art.

The late Mr. Frank A. Miller, of Riverside, California, "often expressed the opinion that true appreciation of the Arts and the culture of other countries could do much in bringing about friendly relations" between nations. His Mission Inn is filled with important collections of all types. To promote international friendship among school children Mr. Miller made a collection of dolls and animals of the world.

The Dayton, Ohio, Art Institute has made its collection of dolls of particular interest and educational value by pinning the dolls in the proper location on a large map which hangs on the wall in the children's museum.

American history has been kept alive for future generations because of the hobbies of some men. The restoration of Wayside Inn at Sudbury, New York by Henry Ford has made alive again that period in history that was made famous by Henry Wadsworth Longfellow in his "Tales of a Wayside Inn." Here also is the little red school house where Mary went to school with her little lamb. The Dearborn project showing the development of history in America is another expression of Mr. Ford's hobby which does much to keep alive the romance and story of our people.

Another project somewhat different in character yet slightly similar is "Pahaska Tepee," the lodge erected to the memory of the

great scout and world-famous showman, "Buffalo Bill." The lodge is located near his grave on Lookout Mountain near Denver, and contains relics and souvenirs collected by him

With the second type of hobbying we place doing, excavating, digging for relics or plain dirt digging. Many people believe that nothing could be more fascinating than digging for the relics left by prehistoric peoples. Acquiring them and learning about them are, of course, also fraught with thrills and excitement.

For some people, travel is the favorite hobby. Fortunate indeed is he who is in a position to so indulge his soul. For no one can live completely without travel. The sight of the stars over the deep waters of the sea, the smell of the pines of the north, the feel of the soft, warm breeze and the sound of the lapping waves of southern seas creep into the heart and mind of the traveler and make life richer and happier.

A hobby is an important adjunct to education. A hobbyist almost invariably builds up some sort of a library of books or clippings concerning his hobby. Reading upon a favorite subject not only reveals but impresses much of science, art, literature and history. A scrap book of clippings, photographs, illustrations and drawings will stimulate interest. Every collection and the library concerning it should be catalogued, numbered and dated. Prices paid and interesting information about the pieces and how they were acquired should be recorded.

Over and above all types of hobbies, we believe the most worthwhile and those that are the most fun are the ones that have to do in some measure with the Arts and Crafts. This type of a hobby is concerned with history, romance, adventure, religion, literature, and Art. It develops appreciation while at the same time it provides an opportunity to make something. It leads one both to *see* beauty and to *create* beauty.

This thought conforms directly with the new ideas of progressive education. The tendency of thinkers today is toward the belief that while the three "R's" are essential as of old in education, vastly more important is the development of natural interests and abilities, of wholesome social attitudes and habits, of high standards of taste and appreciation. Therefore the schools must help the child to that cultivation of mind which makes him critical as well as appreciative of the society in which he must take his part. Based on these fundamentals of education the subjects that must be emphasized are Art, home-making, music, public speaking, dramatics, rhythms, physical education. Modern educators are coming to recognize that nothing is so valuable in the school program as the *Creative Arts*.

It is obvious then that the hobby most worthwhile is the one that has to do with the creative processes which to us means making something or participation in handicraft of some kind. Collecting prints,



oil paintings, Indian bowls, silver necklaces, any works of Art is good, of course Appreciation of fine things grows in this way, but better still with needle and thread, hammer and saw, clay or paint, make something yourself and life will glow with new beauty, with new thrills, added interest, and full satisfaction

In closing, allow me to present twenty worthwhile *Make-It-Yourself* hobbies-

- |                           |   |
|---------------------------|---|
| 1 Home beautification     | 12 Greeting and tally card making           |
| 2 Batik                   | 13 Quilt making                             |
| 3 Crayoncraft             | 14 Furniture design and interior decoration |
| 4 Leather tooling         | 15 Enamel painting                          |
| 5 Metal work              | 16 Weaving                                  |
| 6 Painting                | 17 Gesso craft                              |
| 7 Drawing                 | 18 Basketry                                 |
| 8 Marionettes and puppets | 19 Woodcarving                              |
| 9 Needlecraft stitchery   | 20 Costume design                           |
| 10 Rug making             |   |
| 11 Dyeing                 |   |

These will iron out your wrinkles and bring Ponce de Leon himself with his Fountain of Youth to your very door

## HANDICRAFTS

CLEMENTINE DOUGLAS

*Tennessee Valley Authority, Norris, Tennessee*

There is probably no large area in North America, certainly none in the United States, where such a variety of handicrafts is made as in the area known as the Southern Highlands This we have on the authority of Mr Allen Eaton The handicrafts of this region are of importance to thousands of families engaged in their making and marketing as a chief or supplemental source of income These handicrafts are considered of importance also by countless persons outside the mountains who, like the AMERICAN FEDERATION OF ARTS, the COUNTRY LIFE ASSOCIATION, the SOUTHERN HIGHLAND HANDICRAFT GUILD and the RUSSELL SAGE FOUNDATION, have been concerned in the promotion of Southern mountain handicrafts as expressions of American culture

The importance of handicrafts of this area is due to several causes, one of which is the fact that here their practice continued much longer, in fact in many places still continues, as a part in the daily life. There is in the Southern Highlands, therefore, a rich heritage of handicraft tradition and skill. Examples of this are the coverlets and the drafts for their weaving, linsey-woolsey and Balmorals, the "checks" woven in the tradition of the Scotch tartans, vegetable dyes, looms, spinning

wheels and lathes, pottery, baskets, chairs, brooms, the "popper" dolls, etc.

This is an area rich in native materials such as the barks, roots, and vegetables for dyes, wool, clays, woods in great variety, nuts, shucks, grasses, etc

Another factor in the preservation and development of handicraft practices in the highlands has been its revival encouraged by schools and individuals, who realizing both its cultural and economic importance, have endeavored to foster a pride in fine craftsmanship. One of the fine contributions to this endeavor is being made by the Home Demonstration Department of the Agricultural Extension Service of the University of Tennessee, through its Home Marketing Department. Another contribution has been made by the Tennessee Valley Authority, which, believing the matter of production and sale of handicrafts to be one affecting the economic and social well-being of large numbers of people living in the Tennessee Valley area, has given its help in organizing The Southern Highlanders, Incorporated, an association of handicraftsmen operating on a cooperative basis.

The charter of incorporation states that the purpose of the Southern Highlanders is to promote and provide a medium for cooperation and unity of effort by artisans and craftsmen, to increase the demand for their products, and to employ for the benefit of its members and others, experts in the creation of designs and plans to be followed. Membership is composed of schools, philanthropic institutions, groups, associations, and individuals, all of whom are producers of handicraft and all of whom are holders of common stock of the corporation. Benefits of Southern Highlanders' activities are, however, not limited to its members. Other producers of handicrafts within the area are participating in the styling, designing, research and marketing services.

Experiments are being tried by the Home Demonstration Department of the Agricultural Extension Service of the University of Tennessee in the ways of organizing various extension groups concerned in the production of handicrafts so as to best provide a central clearing point for the receiving and shipping of products, for approval of goods and maintenance of a high standard of quality, and for dissemination of design counsel and other information.

The Southern Highlanders is undertaking to demonstrate not only the feasibility of assisting local producers of handicrafts with styling, designing, research, business and marketing service on an economical basis, but also the possibility of developing a market for handicraft many times larger than that which is at present available without invading the highly competitive field of machine industry.

In an attempt to fill the need expressed by many handicraft producers for counsel with regard to style and design, the Southern Highlanders has employed a style consultant to advise what types of

products might be expected to sell, and what colors, designs and styles should be most acceptable to the market. This counsel is given by means of printed style-trend information, samples, models, sketches and detailed plans for such products. It is planned that individual criticism and advice will be given on production samples submitted.

Realizing the great importance of achieving and maintaining a high standard of quality for its products not only as to design but as to workmanship and materials, a research program is to be developed to aid in working toward the solution of such technical problems as the dyeing of fast colors, the best finishes of woods and metals, the determining and procuring of the most suitable raw materials, etc.

Experiments in the actual marketing of handicraft goods have been carried on in the retail market through the shop at Norris Dam. This shop was designed particularly to serve the tourist trade, its location chosen on account of the large numbers of people visiting the dam. It emphasized, therefore, a wide variety of handicrafts which covered a considerable price range. Between the date of opening, June 22, 1935 and December 31, 1935, the total sales amounted to \$4,385.00. An analysis by types of goods sold at the Norris shop shows the five leading types to be, in the order named, weaving, wood craft, metal craft, pottery and needlecraft.

A second marketing activity was a pre-Christmas sale held in a shop on the concourse of Rockefeller Center in New York City. During the period of the sale, November 15 to December 31, 1935, total sales were made amounting to \$4,310.00. The success of this Christmas sale led to the opening, planned for April 11th, of a permanent shop and office in the International Building of Rockefeller Center, 630 Fifth Avenue, New York. With the large display room and adequate storage space which this location affords, the Southern Highlanders expect to be able not only to operate the retail shop but also to explore possibilities of wholesale markets.

The purposes of this cooperative enterprise are three—economic, aesthetic and social—its aim to fill the threefold need of man for bread, beauty and brotherhood.

# ART ACTIVITIES FOR ANYONE AND EVERYONE

JOSEPH K. BOLTZ

*Northwestern High School, Detroit, Michigan*

The wording of this subject affords great latitude. Around the clock means just twelve hours, which includes most all of our active time. Activity means being engaged physically, mentally and emotionally. It was interesting in referring to the source for enlightenment on the word "activity" to find no less than 248 words there that were synonymous in meaning and all of them were significant of life—pep, if you please.

In dealing with this subject I am limited by the extent of my own experience and observation, which has been entirely in the so-called academic high school. Any Art activity must be originated with a definite purpose in mind and developed accordingly in the light of its social significance. Along with developing the individual we believe in projecting Art not only into the school, but into the home and into the community. Then as we start around the clock, let us keep that in mind.

This is a day of materials which affect our every hour of life. Then the first activity I want to speak of is one in iron—not wrought iron, just plain iron. This activity was suggested by a visit paid to our department by the shop teacher, who had made a smoking stand of which he was proud. It so happened that an advanced class was in the room at the time of his visit. They admired the material, the object, and the design and were desirous of doing some of the same kind of work. The result was that they began to design in a new material. In doing so we considered the purpose, the function, and the place the article would have in the home. Most of the students confined their designs to small tables and smoking stands. The plan adopted was that the shop boy would make two bases and the Art student would make two tops, and each student would have a complete table. The tops were designed in great variety, employing such material as linoleum, carved and inlaid with sealing wax, carved wood, wood combined with metal, copper, and brass. The first table was finished just before I came away and we are very proud of it. Technically it may not be correct from the standpoint of a worker in wrought iron, but to us it is a beauty. It is well designed and it functions. It has four legs which are well related to the top and it stands up.

On our way around the clock, let's take a peek at the lettering class. They are very busy doing publicity work for the school and community. At the same time they are becoming skilled in an art which

can be done for profit or for fun The Y M C A is nearby, and we do all their publicity We also get requests from churches in the community and dramatic organizations All of this we are glad to do and all of it helps to project Art into the community and further the usefulness of it Students are encouraged to make Art contributions whenever and wherever they can and to do it from the standpoint of civic pride

Now for activities which project into the school To me Art that is confined to the Art room is as dead as last week's newspaper and about as valuable The Art department should be felt in every department in school A great deal can be done through personal contacts of the Art teacher in giving constructive suggestions and offering help. Most school rooms are drab and deadening in their decoration Probably the same portraits have been in the halls since the school was dedicated In a case like this it is suggested that the portraits be changed and the frames filled with some live water-color painting It will work We did this and it worked out very satisfactorily We substituted two water-color landscapes for portraits of Emerson and Longfellow, rubbed a little color on the frames and rehung the pictures They are still there and are much enjoyed For another room we have done murals This activity is still to be continued when the student comes along who feels he would enjoy tackling the job

Student committees are at work throughout the school cooperating with the Art department in taking charge of the interior decoration of the rooms Their work is to place exhibits, do lettering on the bulletin boards, arrange the room, as far as possible, and to hang pictures

The hobby room is a busy place Incidentally it happens to be one of the Art rooms that is not especially good for formal class work. It is always open to anyone and is in use most of the day Its equipment, meager though it is, was supplied through the generosity of the student council Most all of the recognized crafts can be carried on in this room. There you will find students and teachers who have off hours puttering away in clay, at the jigsaw or hammering in metal And our hobby room is not limited only to crafts, we have an aquarium of tropical fish, a dark room for the camera enthusiast, and a microphone and loud speaker for the radio dramatic club These may be "off the record" so to speak as far as Art is concerned, but if we expect others to be interested in our work we must manifest some concern in theirs These, however, do bring people to the Art department, which is a step toward getting their interest. In a school of 4,000 students no Art department can ignore the value of advertising Incidentally, the fish provide excellent color inspiration and the camera club takes pictures of our work for our records.

The craft class works in this hobby room, and that class is open

to any student regardless of former Art training. This fact makes the class rather an experiment in our school. Again you see, we are trying to reach the masses. They may work in metal of any sort in wood or textiles, book binding or leather, or anything else that will develop their appreciation for materials and give them an opportunity to accomplish something worthwhile. It is working out very well. Those who have had no previous Art training are seeing the work done by others who have had, and appreciate their own loss, which of course means that they will join one of the Art classes next term.

Variety is said to be the spice of life, and we have found it so in the Art department. Let us now refer to a class in Art Education 1, which is a beginning class. They are creating something from odds and ends. They were asked to bring a list of materials from home. This list included pieces of wood, bits of metal, rubber, leather, paper, cloth, fur, cork and synthetic materials. The materials were studied as such and considered from the standpoint of their Art qualities. The result is that they are now making book ends from pieces of two-by-four white pine, decorated with original designs made from these odds and ends.

The clock is still going round and round and we do want to see what is going on in the evening hours. We refer to evening school for adults. Herein lies the greatest opportunity for the Art teacher and Art department to be of service to the community. Night school Art departments can do so much for those who come if we take them as individuals and work with them as such. In this evening-school class we find several are doing lettering, because they are employed in similar work and can make use of it. Others are doing fashion design. Several are modeling in clay, just for the fun of it, and others are drawing. All have come with a purpose and do appreciate sympathetic understanding in the furthering of that purpose. I consider the evening-school classes one of the most beneficial experiences I have had. Personally, I believe that all Art teachers would benefit greatly by such a contact. Many of our day-school students continue work in the night school classes after graduation. Of course they are the more ambitious ones and also those of the greatest native ability. There is no doubt that a strong night-school Art department can do a great deal toward the development of a strong department in the day school.

I like to feel that the Art activities first in importance are those that will develop the individual, whether he be in his teens or an adult; and secondly, our department must serve the community and by so doing develop its Art consciousness. There are other activities, many of them; some stressing skills, others stressing appreciation, and others just for fun. All of them can be planned so as to round out the experiences of the individual and to enrich his living.

## XII. APPENDICES

### FEDERATED COUNCIL ON ART EDUCATION

#### Memorandum on the New National Organization

*Reported by* ALFRED G. PELIKAN

*Director of Art, Milwaukee Public Schools and Art Institute*

The FEDERATED COUNCIL ON ART EDUCATION was established ten years ago as an organization for the advancement of Art Education and of professional Art training. The Council is composed of three representatives from each of the following national and sectional associations:

AMERICAN FEDERATION OF ARTS  
AMERICAN INSTITUTE OF ARCHITECTS  
ASSOCIATION OF ART MUSEUM DIRECTORS  
COLLEGE ART ASSOCIATION  
EASTERN ARTS ASSOCIATION  
PACIFIC ARTS ASSOCIATION  
SOUTHEASTERN ARTS ASSOCIATION  
WESTERN ARTS ASSOCIATION

The Council has sought to act solely as a clearing house for questions affecting the interests of its member associations and has from time to time issued publications as the result of research activities undertaken by special committees. It has found it impossible, however, to take up many problems which might well come within its sphere, because its members could not give the necessary time and because of financial and geographic limitations.

The Council has felt the need, therefore, of a more effective organization, national in scope, devoted to Art Education, with a *permanent central set-up* which could function *continuously through each year and from year to year*. The Council has heard this need expressed frequently by individual members of its constituent organizations from all sections of the country. The need seems to have become more acute in recent years, especially as the music and Homemaking educators are already organized nationally with resultant advantages.

The Council has now been asked to take steps to effect such a national organization with which the Council itself might be amalgamated. In so doing, its first thought is to ask for a reflection of opinion from your organization and its individual members as to the need, purposes, and appropriate functions of such an organization, and also for your earnest support. Such an expression is being sought from our other member associations and from representative individuals in all sections of the country who are concerned with the advancement of Art in education.

The following points are hereby presented for consideration

1 *A brief statement of purpose* "To foster, promote and develop Art in American education"

2 *Proposed activities*

a To lend aid in the development of the activities of special groups and of sectional associations for the advancement of Art in education as such associations may exist, or as they may hereafter be formed

b To stand ready to lessen the burdens of such groups or associations, financial and otherwise, by coordinating certain activities, but in so doing to subordinate itself rather than to profess control in any sense

c To promote the interests of Art Education programs through a development of affiliations with other national bodies such as the NATIONAL EDUCATION ASSOCIATION, particularly with its Department of Superintendence, the AMERICAN INSTITUTE OF ARCHITECTS, the PROGRESSIVE EDUCATION ASSOCIATION, and others

d To promote the more frequent fathering of smaller sectional state and county groups of teachers of Art, divisions of professional organizations and others interested in Art in education for the mutual benefit received through interchange of ideas

e To promote a campaign to make instructors in Art throughout the country "group conscious" and alive to the advantages of concerted action to strengthen the Arts in education

f To make communities and educators in high and "less high" positions aware of the vital contribution which Art may make in education and in current life

g. To develop methods of getting information on pertinent Art educational subjects at regular and frequent intervals to all persons concerned throughout the country.

h To work for the improvement of professional Art standards and the improvement of teacher training programs in the field of Art

1 To concern itself with legislation affecting the interests of Art in general and special education

j To help teachers, instructors, and professors in elementary, secondary schools, colleges, universities, and Art schools, accomplish as fully as possible the aims and objectives of their Art education programs

k. To initiate and guide programs of research in fields relating to all phases of Art Education, such as measuring, testing, and the like.

l To act as a clearing house for information about speakers and writers who have contributions to make in the field of Art in education.

m. To aid in the development of filing systems of reference materials on Art subjects

n To develop a comprehensive file of all persons concerned in the



teaching of Art and related subjects, with pertinent information concerning their work

o To develop a comprehensive file of all organizations concerned with the promotion of Art Education, with pertinent information concerning their work.

p To render assistance in stimulating and guiding Art activities in such organizations as women's clubs, adult education groups, and parent-teacher associations

q To act as a central service bureau for the supervision of special funds for specialized problems of research in Art Education and guidance

### 3 *Organization*

a Probably to be an incorporated non-profit making society

b A "committee of Fifty" as a sponsoring committee to be made up of outstanding individuals representing the general fields of

Art Education

Industrial Arts Education

Elementary schools

Secondary schools

Colleges and universities

Professional Art schools

Museum instruction

State directors of Art

Professional Art organizations

Educational administration (Federal, state, and city)

Industry and commerce

Men's and women's organizations

Patrons of Art

The persons comprising this committee to represent all sections of the United States.

c. A "Board of Directors" or "Board of Governors" numbering about twelve and chosen to represent various group interests and various geographical sections. This Board to be first set up by the FEDERATED COUNCIL ON ART EDUCATION and to be continued under such constitution, by-laws, or rules and regulations as may hereafter be devised.

d Officers of the Board to be first appointed by the FEDERATED COUNCIL from the membership of the Board, afterward to be selected by methods devised by the Board. Officers to consist of President, Vice-President, Secretary, and Treasurer. Officers to be the Executive Committee, with three others from the Board.

e A full-time Executive Director to be selected by the Board at a suitable salary, whose duties shall be to administer the central office of the organization, to develop its activities, and to act as Editor-in-Chief for all literature published by the organization.

4 *Membership* To include organizations and individuals affected by or interested in the stated purposes of this program

5 *Financing* It is believed by a special committee of the FEDERATED COUNCIL, which has given some study to the matter, that adequate financial support will be forthcoming.

6 *Proposed names* Please see the list below

(Signed) ROYAL BAILEY FARNUM, *President*,  
FEDERATED COUNCIL ON ART EDUCATION

*Suggested Names —*

National Association for Art Education  
National League for Art Education  
National Federation for Art Education  
National Guild for Art Education  
National Society for Art Education  
American Association for Art Education  
American League for Art Education  
American Federation for Art Education  
American Guild for Art Education  
American Society for Art Education  
National Art Education Association  
National Art Education Guild  
National Art Education Federation  
National Art Education Society  
National Art Education League  
American Art Education Society  
American Art Education Guild  
American Art Education Federation  
American Art Education Society  
American Art Education League

## RESOLUTIONS

### Part I

WHEREAS It is recognized through the expressions of opinion from Art educators and school administrators in all parts of the country that a national organization for the promotion and development of Art Education should be brought into being; therefore

BE IT RESOLVED That this meeting accepts and endorses in principle the memorandum, bearing date of July 24, 1935, prepared by Dr Royal B Farnum, President of the FEDERATED COUNCIL ON ART EDUCATION, and distributed to our member organizations and other interested persons; and

BE IT FURTHER RESOLVED: That a Board of Governors numbering twelve, with designated officers, be selected by this body at a

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\* Third Session, Friday, December 27, 1935

meeting to be held Saturday morning, December 28, 1935, to effect the formation of the national organization and to carry on its work for the first year. This Board would select a Committee of Fifty to aid in promoting the organization during its first year, and would engage the services of an Executive Director to establish a headquarters office and pursue such activities in the development of the organization as the Board might direct, and

BE IT FURTHER RESOLVED That the President of the FEDERATED COUNCIL ON ART EDUCATION appoint

a A Nominations Committee of three to prepare a slate for the selection of a Board of Governors,

b A Personnel Committee, to prepare a list of persons (for the use of the Board of Governors) for membership on the Committee of Fifty, taking into consideration geographical distribution and likelihood of interest

c An Activity Committee, to make recommendations, for the use of the Board of Governors, of activities which should be carried on during the first year in which the national organization would function,

d A Ways and Means Committee, to make recommendations, for the use of the Board of Governors, as to methods of financing the national organization

d A Name Committee, to make recommendations of suitable names for the organization, for the guidance of the Board of Governors

Committees as described in Part I of the Resolutions were appointed by the President, who asked the chairman to present the reports at a meeting of this body to be held on Saturday morning, December 28, 1935

## Part II

WHEREAS This body favors the formation of a national organization for the promotion of Art Education, with central headquarters and permanent set-up, and recognizes the difficulties experienced by the FEDERATED COUNCIL ON ART EDUCATION under its present form of organization, therefore

BE IT RESOLVED:

a. That the Council anticipate its amalgamation with the new organization at the end of the year 1936, believing that objectives paralleling its own will then be in process of achievement by the new national organization,

b. That during the year 1936 the Council confine its activities to the publication of the report of "Art in Secondary Schools," copy for which has already been prepared by Mr. Walter H. Klar, and to the Guidance and related work being undertaken by Miss Florence N. Levy,

c That the present officers and executive committee be asked to continue in office until December 31, 1936,

d That, unless the Executive Committee sees good and sufficient reason why the Council should not be amalgamated on December 31, 1936, as above proposed, the Executive Committee shall then authorize the President and Secretary to send formal notice of amalgamation to its member organizations,

e That the President be authorized to request from the Carnegie Corporation a grant of funds sufficient to carry on the limited activities of the Council through the calendar year 1936, at the same time voicing for the Council its appreciation of the support which has been given it by the Corporation throughout the eleven years during which the Council has functioned

OTTO EGE,

PAULINE JOHNSON,

AUSTINE PURVES, Jr.,

L L WINSLOW, *Chairman*

## REPORT ON THE SEVENTH INTERNATIONAL ART CONGRESS HELD IN BRUSSELS,

AUGUST 9-16, 1935

ALFRED G PELIKAN

*Director of Art, Milwaukee Public Schools and Art Institute*

Although the number of American representatives to the Seventh International Congress for Art Education, Drawing and Art in Industry, held in Brussels during the summer of 1935 was comparatively small, the Congress as a whole was successful and inspiring in every respect. More than five hundred members representing high officials, official delegates and teachers from more than thirty countries made up the Congress, which was under the patronage of His Majesty, the King of the Belgians.

The organizations which served as sponsors for the American Delegation were THE AMERICAN FEDERATION OF ARTS, THE FEDERATED COUNCIL ON ART EDUCATION, EASTERN ARTS ASSOCIATION, WESTERN ARTS ASSOCIATION, PACIFIC ARTS ASSOCIATION, SOUTHEASTERN ARTS ASSOCIATION, AMERICAN ARTISTS PROFESSIONAL LEAGUE, PROGRESSIVE EDUCATION ASSOCIATION, COLLEGE ARTS ASSOCIATION, NATIONAL EDUCATION ASSOCIATION, AMERICAN DELEGATION.

A new innovation which saved much time and facilitated matters, particularly for those who speak only one language (which includes most Americans) was the division of the conference into four sections according to language groups, composed as follows: English, German, French, and Flemish, each having its own chairman. The first English-speaking section was presided over by Mr. W. Tomlinson, Chief Art Inspector of the London County Council. Mr. A. G. Pelikan, Chair-

man of the American Delegation, presided over the second English-speaking section. The official American delegates were Farnum, Dutch, and Pelikan.

For the benefit of those Americans who may wish to participate actively in the 1937 Congress, it may be well to state the procedure which is followed. Papers which deal with any one of the questions to be discussed must be in the hands of the European committee at least two months prior to the Congress. This is necessary in order that these papers may be translated into the various languages and published in pamphlet form for distribution to the delegates to the convention. It is understood that no one attends a meeting without first having read the papers submitted, because no speaker is permitted to read his or her paper. A *raconteur* presents a brief summary of all the papers bearing on a particular question which have been sent in by representatives of the different countries. The authors of the papers after notifying the chairman of their desire to do so may then speak to a paper. By that it is meant that he may elaborate, add or emphasize certain points in the paper which he has submitted. Each paper is then discussed from the floor, but no one is permitted to address the chair or participate in the discussion unless their questions or contributions are in written form which must be handed to the secretary of the meeting. After each question has been thoroughly discussed, a resolution is drawn up bearing on the question. This is acted upon at the section meeting and is later presented to the general assembly for further discussion and action. No impromptu speeches or irrelevant interpolations are permitted by the Chair, and all the proceedings must be followed strictly according to the rules established by the Congress.

This strict adherence to procedure proved embarrassing to one American delegate this summer, but it is the only way in which a congress, international in its scope, can be run in a business-like manner and according to schedule. Meetings were started on time and the schedule carefully adhered to. The final meeting, at which all members were present, dealt entirely with policies and with the acceptance or rejection of resolutions bearing on the questions which had been discussed at the section meetings. Each question was presented in four languages and discussed in four languages. In most cases an agreement was reached as to the acceptance of the resolution, but in a number of cases the resolution was referred back to committees for further study. The English-speaking section included in addition to Great Britain and the United States quite a number of representatives from foreign countries who spoke English fluently and who were very helpful in the discussion. The American delegation decided that in view of the complexity of details incumbent on the officers, and the time necessary to become familiarized with procedure and with the foreign delegates, it was advisable to continue with the present officers so as to be able to

maintain the continuity established through meetings with the European group. With this in mind, Mr. Pelikan was re-elected chairman of the American delegation, Mr. Farnum, Secretary, and Miss Jane Betsey Welling, representative of the WESTERN ARTS ASSOCIATION, was made the other official delegate. The European organization which attends to the business of the Congress during the interim of conventions is the INTERNATIONAL FEDERATION FOR ART EDUCATION. Membership in this organization is open to any teacher of any nationality on payment of two dollars, which may be sent to the chairman of the American delegation. The folders published from time to time by the Federation deal with the plans for the coming congresses, and the Federation also gathers important data in the field of Art instruction from all parts of the world.

On return to America a complete report of the Congress was presented to the Secretary of State who was responsible for appointing the three official delegates. A report made by Miss Jane Betsey Welling, your representative for the WESTERN ARTS ASSOCIATION was also forwarded to the State Department and has been filed with the other reports. Similar reports have been made by the foreign delegates, the British Report contains among other things a tribute to various leaders in the field of Art Education in various countries who have passed away since the 1928 Congress. It was gratifying to note the high tribute paid in the English report to the late Henry Turner Bailey, who was a very active American participant in the INTERNATIONAL ART CONGRESSES.

In spite of unsettled conditions in Europe at the present time, the French Delegation is diligently at work in making plans for the 1937 Congress, which is to be held in Paris. This Congress will be held in connection with the International Exposition which will open in the spring of 1937 and will include items of interest to educators, such as presentation of literary achievements, exhibits from museums, theatrical productions, educational moving pictures, recitals, and concerts, discoveries and their adaptation, and artistic and technical training.

The American committee will again work in very close cooperation with the English delegation, who initiate and take care of many of the details in connection with the English-speaking section.

Through the cooperation of the AMERICAN ARTISTS PROFESSIONAL LEAGUE their Paris headquarters have been offered as headquarters for the American delegates to the 1937 Congress.

A full report of the Brussels Congress is in preparation at the present time and will contain the proceedings, papers and resolutions of the Congress in four languages. Copies of this report may be secured by sending \$1.50 to the American chairman, A. G. Pelikan, Art Institute, Milwaukee, Wisconsin.

Among the recommendations made at the last Congress, it was

decided that a week's time was not sufficient to cover fully and adequately as many as seven questions. With this in mind, the number of questions will be reduced. The French organization committee has submitted, among others, the following questions for consideration during the 1937 Congress:

- 1 *Elementary Education*
  - a Blackboard drawing
  - b The modern conception of decorative composition
  - c Free drawing in and out of school
- 2 *Secondary Education*
  - a Manual and visual habits of children
    - 1 Are there not reasons both physiological and psychological at the basis of faults invariably made in drawing by beginners, and is it not desirable
      - a. To collect and study observations noted on this subject, with documentary evidence?
      - b. To examine explanations, which may be given with reference to the physiology of the eye and of the hand, or by habits contracted from other sources of activity?
      - c. To collect information as to the efficacy of various educational processes (*proces pedagogiques*) destined to bring about a remedy?
    - b What is the place of Art in the mental culture of secondary-school pupils?
    - c. The equipment of a modern Art room with regard to furniture, lighting, wall decoration.
3. *Specialized Art Teaching—Fine and Applied Arts*
  - a The necessary link between Art and technique
  - b Artistic culture of the nation. Its influence upon town life, industry, manual work, touring, the home, and the individual.
- 4 *Technical Training* Associated with the propositions of Section 3
5. *Post-scholastic Teaching* No proposition formulated at present.
6. *Art Teaching in the Colonies.* Resolutions previously discussed—to be followed up
7. *Need for Officially Recognized Training for Art Teachers.*

In view of the fact that the Exposition will so thoroughly cover exhibition material from all countries, the question of sending special exhibitions of school Art has been left in abeyance for the time being. As far as American representation is concerned no fund so far has been appropriated by the State Department to handle an exhibition of this scale, and unless the United States Government is prepared to participate in the Exposition with an American building similar to the British Pavilion at the Brussels Exposition, it is doubtful whether an exhibition of American Art work can be sent to Paris.

It may be of timely interest in this connection to call your attention to the INTERNATIONAL INSTITUTE FOR THE STUDY AND PROMOTION OF DRAWING BY YOUNG PEOPLE, the Pestalozzianum, in Zurich, Switzerland. A similar American organization is greatly needed, and in my report on the FEDERATED COUNCIL ON ART EDUCATION I shall discuss the recently organized NATIONAL ASSOCIATION FOR ART EDUCATION.

The Pestalozzianum collects.

- 1 Whole courses of Art teaching from its beginning to the present time
- 2 Original drawings, paintings, graphics, posters, wood and linocuts, cut paper work, etc., by children and young students
- 3 Modelled work in any material
- 4 Photographs of original unaided work by children such as constructions in sand or wood, dolls' clothes, costumes, puppet shows
- 5 Drawings and other work showing the peculiar artistic evolution of certain children.
6. Juvenile drawings, etc., by famous men and women
7. Books and periodicals concerning the teaching of drawing

Any one interested in contributing material to the Pestalozzianum is invited to communicate with the writer

The American delegation is particularly anxious to receive suggestions and cooperation which will make American representation outstanding in 1937. Members of the WESTERN ARTS ASSOCIATION who are interested in attending the 1937 Congress are invited to communicate with me directly.

## THE SEVENTH INTERNATIONAL ART CONGRESS, BRUSSELS, BELGIUM,

AUGUST 9-16, 1935

JANE BETSEY WELLING

*Wayne University, Detroit, Michigan*

*Official Delegate from* WESTERN ARTS ASSOCIATION

Personnel of the United States Committee and Delegation—

Chairman of Delegation—Alfred G. Pelikan, Director, Milwaukee Art Institute and of Art in the Public Schools, Milwaukee, Wisconsin

Secretary of United States Committee—Royal B. Farnum, Director, Rhode Island School of Design.

Delegate members were:

John D. Hatch, Jr.—Official Delegate, COLLEGE ART ASSOCIATION.

George Dutch—Chairman, Art Department, George Peabody College, Nashville, Tenn.



Mrs Albion C Headburg—Official Delegate for the AMERICAN ARTISTS PROFESSIONAL LEAGUE

Anna W Olmstead—Director, Syracuse Museum of Fine Arts

Clara Reynolds—Supervisor of Art, Seattle, Washington

Elizabeth Nase—Lakewood, Ohio

Howard B Rote—Pleasantville, New Jersey

Wayne L Claxton—University of Wisconsin, Madison

Margaret McGinnis—Worcester, Mass

Rose Leacock—California, Penna

etc.            etc            etc

Associate memberships and active members made up the total of fifty-two members of the American Delegation—a fine group!

## PLANS FOR THE NEXT CONGRESS

Paris, France, 1937

Mr. Alfred G. Pelikan was again unanimously appointed to serve as chairman and Mr R B Farnum, Secretary, in order to build up the United States delegation into an even more functioning whole as great interest was displayed by this seventh International Congress in our Art activities, along lines of teacher training, of government support of Art Education, of University and College recognition of Art as a major and minor degree subject, of the educational activities of United States Museums, etc

*Paris*  
1937

There was also a unanimous agreement among these delegates that the United States government be asked, as in other countries at present,

to help to finance future participation in these Congresses—a participation now made possible entirely at the expense of the official delegates.

This aid was specified to take the form of exhibitions covering the wide range of United States accomplishment in public Art Education and also

to help make up for our present lack of adequate participation in International Expositions The U. S A in the great 1935 Brussels Ex-

position was only represented by a log cabin presented by the Chicago Century of Progress Association The American flag was nowhere visible except flying over this replica of our past. There was no contribution to show our present activities

and contributions from Art Education nor our place in the cultural and artistic developments of the great industrialized civilization of our time A great loss and one keenly realized by the American delegates who were on the spot!

*A. G. Pelikan*

*Re-elected*

*U. S. Chairman*

*Federal*

*Support*

## HISTORY OF PREVIOUS SIX CONGRESSES

The first International Congress for Art Education, Drawing, and Art Applied to Industry was organized in Paris in 1900. There were thirty official delegates from the various countries and five hundred in attendance at the Congress. A resolution was passed that "Drawing" be considered always as a functioning part of the child's mental development and that its teaching receive the same attention in general education as literary, scientific and moral subjects.

*Paris*  
1900

The second International Congress met in 1904 at Berne, Switzerland. A resolution was passed that drawing be considered as a language as important as any other.

*Berne*  
1904

The third Congress met in London in 1908 under the patronage of the Prince of Wales. Thirty-eight countries sent delegates. One thousand and nineteen members were in attendance. The chief discussion was on Art in relation to public taste.

*London*  
1908

The fourth Congress was in Dresden, Germany, in 1912. It had two thousand members in attendance. The chief discussions centered round the psychology of drawing, the professional training of Art teachers and Art in industry.

*Dresden*  
1912

Then came the World War and its upheaval.

The fifth Congress met in Paris in 1925 along with the famed Exhibition of Decorative Arts. Twenty-three nations were sufficiently recovered from the stress and losses of the war to be represented. The discussions centered around Art in industry and the newly opening possibilities of the cinema.

*Paris*  
1925

The sixth Congress was held in Prague, Czecho-Slovakia in 1928 under the patronage of President Masaryk. Three thousand one hundred forty-nine members attended. Discussion centered around new ideas and new freedoms in Art teaching, the use of color, and the practical values of Art Education to personal and industrial development.

*Prague*  
1928

Then came the world depression. Currencies, travel, and governments were unstable in Central Europe so the Congress planned for Vienna in 1932 was cancelled.

## THE 1935 ART CONGRESS—ITS SCOPE AND INTERESTS

The 1935 International Art Congress was fortunate because it was held during the Great International Exposition of Art and Industry in Brussels. Yet in this very fortunateness lay a germ of difficulty for it became more and more apparent as the Congress progressed that Art Education as a functioning part of our society was lagging far behind real progress in industrial lines—and farther behind in some countries than in others. The Exposition as a whole was amazingly fine. It set forth for clear view actual accomplishment which made many of the discussions of the Congress seem petty and blind and back in a past age. For example, one of the eight questions under discussion was "What is the role of manual training in relation to Art teaching?" We were painstakingly discussing which was more important, which should precede which in emphasis, and in the midst of an international exposition of achievements in which there was no isolation of one from the other and in which both craftsmanship and Art qualities were completely assimilated in terms of the needs of product and its use. The other seven general questions for discussion were as follows:

1. What is the relation between the general development of intelligence in young pupils and the evolution of their artistic aptitude?
  - (a) How do the newer educational ideas apply to Art teaching (in the matter of observation, mode of expression, etc.)?
  - (b) Does the creative faculty show any special modification among young people approaching adolescence?
2. How may the educational, aesthetic and practical aims be pursued concurrently in Art teaching?
3. In view of the tendency to use newly invented pigments, how does that affect the teaching of color to young pupils?
4. What is the role of manual training in relation to Art teaching?
5. What is the influence of contemporary decorative Art upon the teaching of decorative composition?
6. The history of Art as a school subject: how may it concern the Art teacher?
7. In general education, what contribution may be made by the instruction in mechanical drawing to the course in mathematics?
8. What are the actual conditions of professional training and the status of the Art teacher in different countries?

*Brussels  
Exposition  
of Art and  
Industry*

*Problems  
Discussed  
By This  
Congress*

*Organization of Discussion* Five hundred delegates were in attendance from thirty countries. There were four sections running simultaneously—

- 1 The English-speaking section of which Mr R. R. Tomlinson, chief Art Inspector of the London County Council was chairman with Mr Pelikan, of the United States, as co-chairman
- 2 The German-speaking section
- 3 The Flemish-speaking section

The barrier of language is a strong one in international relations of any sort. The Japanese, Hungarian, etc., delegates had to fit in wherever they knew enough of a language. Our own Mr Pelikan was a joy to us as both his German and French were adequate to make him the interpreter into English at the general sessions when the complete groups of delegates came together to summarize their separate conclusions.

*Swiss President* Dr A. Specker, of Zurich, Switzerland, was President of this year's 1935 Congress.

Mr Paul Monfort was chairman of the Belgian organization and reception committee. Two official receptions were held—the first one of welcome at the architecturally beautiful old City Hall of Brussels where we were received by the Mayor, various leaders in education and the King's special representative in full regalia; the other at the City Hall in Antwerp when the delegates made a day's tour of that city. Dr Jean Picard, well-known Egyptologist, received us one afternoon at the Musees Royaux du Cinquantenaire where we also saw a huge exhibit

*Belgian School of Art Exhibit* of Belgian Art work from the lower schools through the teacher-training centers. This was a most discouraging and elaborate and endless array of hopelessly formal and 19th-century type of Art discipline—quite disconnected from present-day life and entirely out of step with developments as Americans see them.

There was no International Art Education Exhibit as at Prague due to disturbances in so many countries. This was a great loss to the convening members and to the Congress as a whole. The British, however, had an excellent though small school exhibit in the British Building at the Exposition. There were no others.

The final conference of the Congress, held in the Musée de l'Art Moderne on the Exposition Grounds summarized the conclusions of the preceding four sections. These conclusions will be published in detail in the final report of the Congress, but suffice it to say here that there was a decided trend from some of the sections (not the English-speaking one!) to isolate still further and to standardize and awkwardly centralize art

*Final Conference and Conclusions*

activities in relation to those of manual training and to ignore the child as the plastic material through which all of this Art Education is to function. It seems to me that the responsibility of the English-speaking and Scandinavian groups is immediate and one of direct leadership in these phases of Art Education which are peculiarly an outgrowth of democratic ideals and organization, namely, recognition of the cultural and social values of Art by universities and colleges, development of expanding curriculums for the young child and on through to adulthood; the training of Art teachers carefully and continuously, adult Art Education, etc., etc., etc., indefinitely.

*Need for  
Democratic  
Governments to  
Become More  
Emphatic as  
to Their  
Achievements*

Socially, the Congress was valuable. The banquet brought everyone together most informally and in spite of the ever-present barriers of language was a highly enjoyable and interesting affair. The trips to Bruges, Ghent and Antwerp likewise threw the delegates together informally and much was gained by chance conversations with whoever happened to be one's seat-mate. As usual too, there were small extra gatherings and

*Social  
Aspects of  
the Congress*

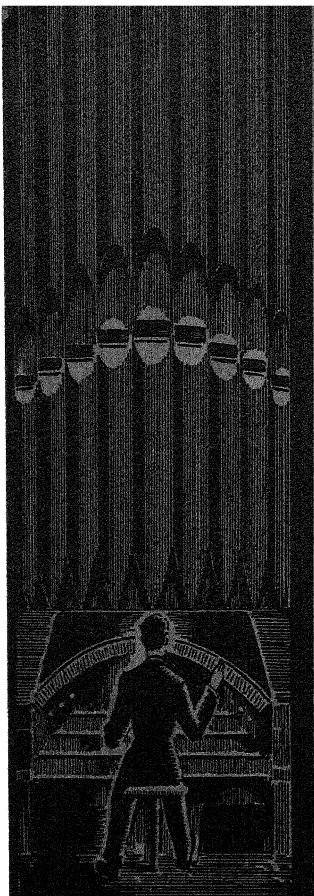
informal talks with delegates who could talk the same language, which helped to clarify and illuminate points of view and activities. I was particularly interested in the energy which England is about to focus on reorganizing its Art Education from the primary school through the Technical Arts and Crafts School due to the very pointed and progressive report on "Art and the Consumer" recently published as the result of a parliamentary investigation headed by Lord Gorrell and containing a foreword by Walter Runciman of the British Board of Trade. Likewise, I gained much encouraging and valuable help from small side-talks with delegates from Hungary, Holland, Finland, and Sweden where much of interest to our way of thinking is being carried on.

Formal printed papers on the eight questions were submitted for the U S Committee by

- 1 A G Pelikan on "How May the Educational, Aesthetic, and Practical Aims Be Pursued Concurrently in Art Teaching?"
- 2 Norman C Meier on "The Relation between Intelligence and Aptitude for Drawing"
- 3 Mrs. Albion C Headburg on "The Pentagon Pose."

Copies of these papers may be secured from Mr. Pelikan, also further information on the 1937 Congress planned for Paris, if war holds off that long.





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